

**AN UNDERGRADUATE THESIS**

**AN ANALYSIS OF MOMSKT'S CODE MIXING IN GANTENG-  
GANTENG SERIGALA (GGS) MOVIE**



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1443 H / 2021 M**

**AN ANALYSIS OF MOMSKI'S CODE MIXING  
IN GATENG-GANTENG SERIGALA (GGS) MOVIE**

Presented as a Partial Fulfillment of the Requirements  
for the Degree of Sarjana Pendidikan (S.Pd.)  
in English Education Department

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**APPROVAL PAGE**

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To:  
The Honorable the Head of Tarbiyah Department  
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*Assalamu'alaikum, Wr. Wb*

We have given guidance and enough improvement to research proposal script which is written by:

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It has been agreed so it can be continued to the Faculty of Tarbiyah and Teachers Training in order to be discussed on the seminar.. Thank you very much.

*Wassalmu'alaikum Wr. Wb*

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*Assalamualaikum Wr. Wb.*

Setelah membaca dan mengadakan bimbingan serta perbaikan seperlunya maka skripsi yang disusun oleh:

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Judul Skripsi : AN ANALYSIS OF MOMSKI'S CODE MIXING IN GANTENG-GANTENG SERIGALA (GGS) MOVIE.

Sudah kami setuju dan dapat diajukan untuk diseminarkan, demikian harapan kami atas perhatiannya kami ucapkan terimakasih.

*Wassalmu'alaikum Wr. Wb*

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RATIFICATION PAGE

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An Undergraduate thesis entitled: AN ANALYSIS OF MOMSKI'S ODE MIXING IN GANTENG-GANTENG SERIGALA (GGS) MOVIE. Written by: Sekar Winda Putri, Student Number 1701070050, English Education Department, had been examined (Munaqosyah) in Tarbiyah and Teacher Training Faculty on Wednesday, October 27, 2021 at 09.00-11.00 a.m

**BOARD OF EXAMINERS:**

Chairperson	: Dr. Mahrus As'ad, M.Ag.
Examiner I	: Dr. Ahmad Subhan Roza, M.Pd.
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**ABSTRACT**  
**AN ANALYSIS OF MOMSKI'S CODE MIXING**  
**IN GATENG-GANTENG SERIGALA (GGS) MOVIE**

**By:**  
**SEKAR WINDA PUTRI**

This thesis discusses the types of code mixing by Momski in Gantng-Ganteng Serigala (GGS) Movie. The purpose of this research is to find out the types and levels of mixing English-Indonesian codes used by Momski in Gantng-Ganteng Serigala (GGS) Movie.

The research method of this research is qualitative research. To analyze and find out the type and level of code mixing here, the researcher applies Musyken theory. The researcher collects data from Ganteng-Ganteng Serigala (GGS) movie by watching a movie from the first until tenth episodes.

The findings from the data analysis show that there are three types of code mixing that are found in Ganteng-Ganteng Serigala (GGS) movie, that is: insertion, alternation and congruent lexicalization.

*Key Word: Code Mixing, Movie.*

## **ABSTRAK**

### **ANALISIS PENCAMPURAN KODE YANG DIGUNAKAN OLEH MOMSKI DALAM FILM GANTENG-GANTENG SERIGALA (GGS)**

**Oleh:  
SEKAR WINDA PUTRI**

Skripsi ini membahas tentang jenis dan tingkatan percampuran kode yang ada di dalam film Ganteng-Ganteng Serigala. Tujuan dari penelitian ini adalah untuk mengetahui jenis-jenis dan tingkatan-tingkatan percampuran kode inggris-indonesia yang digunakan dalam film Ganteng-Ganteng Serigala (GGS).

Metode penelitian dari penelitian ini adalah penelitian kualitatif. Untuk menganalisis dan mengetahui jenis dan tingkatan percampuran kode disini peneliti menerapkan teori musyken. Peneliti mengumpulkan data dari film Ganteng-Ganteng Serigala (GGS) dengan menonton film ini dari episode 1 sampai 10.

Hasil analisis data menunjukkan bahwa terdapat tiga jenis campur kode yang ditemukan didalam film Ganteng-Ganteng Serigala (GGS), yaitu: penyisipan, pergantian dan leksikalisasi kongruen.

**Kata Kunci:** *Percampuran Kode, Film.*



### STATEMENT OF RESEARCH ORIGINALITY

The Undersigned:

Name : Sekar Winda Putri  
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States that this undergraduate thesis is originally the result of the research's research, in exception of certain parts which are exception from the bibliographies mentioned.

Metro, October 2021

**The Researcher**



**SEKAR WINDA PUTRI**

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## ORISINALITAS PENELITIAN

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Name : Sekar Winda Putri  
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Menyatakan bahwa skripsi ini secara keseluruhan adalah asli hasil penelitian penulis, kecuali bagian-bagian tertentu yang dirujuk dari sumbernya dan disebutkan dalam daftar pustaka.

Metro, Oktober 2021

Peneliti



**SEKAR WINDA PUTRI**

NPM. 1701070050

**MOTTO**

بِالنِّيَّاتِ أَلَا عَمَلٌ إِلَّا نِيَّةً

**“Everything depends on the intention”**

**(H.R Bukhari & Muslim)**

## **DEDICATION PAGE**

This undergraduate thesis is dedicated to:

1. My beloved parents, my great father Mr. Winarto and my patient mother Mrs. Yulinda Astrianti who always loves, prays and supports my success, because of their great sacrifice, her daughter was able to complete her studies at this campus.
2. My beloved siblings, my great brother Dastin Genta Willy Putra, and my little sister Tsania Putri Winda Kinasih who always support me to finished my undergraduate thesis as soon as possible.
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6. My self, thanks for me, for being strong until this undergraduate thesis is finished.
7. My beloved Almamater of State Institute for Islamic Studies of Metro.

## ACKNOWLEDGEMENT

In the name of Allah, the most charitable, the most benevolent praise be to Allah, king of kings, lord of the world, and ruler of the next day, who has given us blessings and direction because of generosity and liberality. The researcher realizes and feels very confident that without blessing, benevolence and guidance, it would be possible to complete this paper. Prayers and Sallam may Allah send them to our Prophet Muhammad, family, friends and followers.

This under a research entitles “An Analysis Of Moomski`s Code Mixing in Ganteng-Ganteng Serigala (GGS) Movie” could finish successfully. On this occasion the researchers would like to express his deepest gratitude to:

1. Dr. Siti Nurjanah, M.Ag., as the Rector of State Institute for Islamic Studies of Metro.
2. Dr. Zuhairi, M.Pd., as The Dean of the Faculty of Tarbiyah and Teacher Training
3. Andianto, M.Pd., as the Head of English Education Department.
4. Dr. Mahrus As`ad, M.Ag., as the sponsor.
5. Ervan Nurtawab, M.A.Ph.D
6. All of the lecturers at the State Institute for Islamic Studies(IAIN)of Metro.

Last, but far from the end, sincere gratitude to those not mentioned in person here, without their patience, guidance, support and cooperation, this paper could never have been written.

Metro, November 2021

**The Researcher**



**SEKAR WINDA PUTRI**

St. Number. 1701070050

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## CHAPTER I

### INTRODUCTION

#### A. Background Of The Study

According to Henry Sweet, language is the expression of idea through sounds that combined to be words.<sup>1</sup>In other explanation, we can say that language is all of human say according to their thinking or feeling which has a special meaning. By expression their feeling about something with language, they can get easier to explain what their means.

Many facets of human culture related to language, such as; religious, political, social and economic.<sup>2</sup>From this assessment, we can conclude that language is the most important thing in our life, especially to communicate with others. Nowadays, someone who mastered more than one language, have a big chance to understand about what's happening around them. But before understand about foreign language, it's better to understand deeply about the mother language. All of us should learn about foreign language, especially English. Like we know, that English is an International language. So, understand English will easily for us to face the differences even just in our environment or another environment.

Nowadays, many people use some language in their daily conversation. They are not using only one language to express what they think, but they are also using two or more language which they mix in sentences. But as we

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<sup>1</sup> Henry Sweet, *The History of Language*, London, 1899, The Macmillan Company, p.21.

<sup>2</sup> Julie S. Amberg and Debora J. Vause, *Introduction : What is Language?*, Cambridge University Press. p.2.

know, that effective communication requires thoughtful and recognition of the relations between a language and the people who use it.<sup>3</sup> Actually, to have a good conversation, people should understand about what the interlocutors said. Somehow the language they used is not our mother language, for the example they use English in their speaking. Surely we don't understand about all they said, at least we understand a little bit about what the means.

In Indonesia, English plays as a foreign language.<sup>4</sup> Many people have an interest to speaking English in their daily conversation with others. But they are still confused about the way they start try to speak English, because don't have many vocabularies and afraid to see some mistakes in the middle of the conversation. So they choose to mix their language, usually they use mother language for the first choice and one foreign language to mix their sentences. E.g. kamu *very beautiful* pakai baju warna merah. In this sentence there are two different language, those are Indonesian and English. So, someone who want to speak foreign language is not must understand fully of the language, they can mix their language with mother tongue and foreign language that will use.

Indonesia is a multilingual country with various local language and language courses on various foreign languages.<sup>5</sup> Not only English and Indonesian that people used to have a mix language in their sentence, but there are many local language in Indonesia that make people mix their sentence in

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<sup>3</sup> Ibid. p2.

<sup>4</sup> Marianne Celce-Murcia, et.all, *Teaching Pronunciation*, New York: Cambridge University Press, 2006, p. 131.

<sup>5</sup> Julia Eka Rini, *The Position Of English In Indonesia*, Petra Christian University, 2014, p.20

speaking, E. g. Indonesian and Javanese, Indonesian and Sundanese, Indonesian and Malay, and so on. But in Indonesia, much people choose English to mix with Indonesia, and the reason only about English is an international language, so everyone can understand and accept what they mean.

Not only used by some people in direct conversation, mixing language also used by some movies in Indonesia, for the example is Ganteng-Ganteng Serigala (GGS) on SCTV. The reason why the Ganteng-Ganteng Serigala (GGS) Movie is used as a source of study in this research is because in this film there is several code mixing expressions which are English material that is often used by one of the female actor called Momski. Some scenes in this movie can be one of learning media, because in one episode Momski in this movie has more than 10 dialogues that always contain of code mixing. The other reason, the researcher choose this movie because in the English Education Department there are so many students that analyze about movie, but the movie is foreign movie. So with choose this movie the researcher hope can make a novelty in a research and also can make readers realize that they can learn about English by Indonesian movie.

This movie produced by Amanah Surga Productions and the scenario is written by Andi Atthira. Even though, many of people try to speak English because they watch a movie. So, movie is one of the reasons why someone often speaks with mixing their language. In English, this case called Code Mixing. Whereas someone speak with mix two language or more. Referring to the statement above, the writer interests to conduct this research with the

title is “An Analysis of Momski`s Code Mixing in GGS Movie”. The writer analyzes the types of code-mixing used by one of the character in GGS movie. Actually, Ganteng-Ganteng Serigala (GGS) movie have 100 episodes in one season, but in this research the writer just analyze for 10 episodes first. The durations of one episodes is about one hour an 30 minutes.

In this research, there is a novelty of the research that is the using of Indonesian movie in the research analysis. Usually, some research in English Department just analyzes some movie, song, or etc in foreign language, especially for English. But in this research, the researcher chooses to analyze Indonesian movie to makes a novelty for the research.

## **B. Focus of The Study**

Based on the background of the study, the writer limits the problem just to analyze the types of Momski`s code-mixing in GGS movie.

## **C. Research Question**

The research questions of this research are:

1. What types of code-mixing did the Momski use of GGS movie?
2. Why did she use those types of code-mixing, and in what contents did a certain code mixing type appear?

## **D. Objective And Benefits of The Study**

1. Objective of The Study

The common purpose of this research is to discover out what are the typesof Code-Mixing that utilized by Momski in GGS Movie.

## 2. Benefits of The Study

Overall, this research is anticipated to be valuable and helpful to give good information for all general society who searches for the same information about code mixing in GGS Movie. Specifically, it is anticipated to give benefits, such as:

### a) Theoretically

This research hopefully can give a knowledge and information about the types of code-mixing in the movie.

### b) Practically

This research hopefully can help people in general who want to try speaking English, although they mix the English with their mother tongue (code mixing).

## E. Prior Research

This research will be conducted based on consideration of some prior research. The first research was conducted by Agung Sukrisna, who conducted the research in the title of *An Analysis of using Code Mixing on Atta Halilintar's Video Youtube Channel*.<sup>6</sup> In his research, he writes all the You tuber says in the video. There are so many sentence that he mix, he used Indonesian and English in each his video. After the researcher analyze and get the result, the Researcher found some types and levels of code mixing in Atta's YouTube content. In his research, he uses theory about types and levels of code-mixing by Hoffman and Suwito. Contain of the theory by

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<sup>6</sup> Agung Sukrisna, *An Analysis of Using Code Mixing on Atta Halilintar's Video YouTube Channel*, (English Department; Tarbiyah and Teacher Training Faculty Raden Intan State Islamic University: 2019), p.77

Hoffman about types of code-mixing are characterized into three types such as, intra-sentential of code-mixing, intra-lexical of code-mixing, and involving a change of pronunciation. At the same time as, for theory about levels of code-mixing, there are six levels of code-mixing by Suwito.

The result of the inquire about, the types of code-mixing in the YouTube content, there are 32 data which had been found by Agung Sukrisna. In the final result of the data, the order of the type frequencies contained from lowest to highest *are, involving a change of pronunciation, intra-sentential code-mixing, and the last is inter-sentential code-mixing.*

*The second research was conducted by Guntur Tri Atmojo, the title is The Influence of Using Code-Mixing In The Communicative Language Teaching (CLT) Approach On The Students Performance at Tenth Graders of SMA N 5 Metro in the Academic year of 2015/2016.<sup>7</sup> From this research, the Researcher proves that, there is influence of using code mixing in Communicative Language Teaching (CLT) in approach the students speaking performance in SMA N 5 Metro. The researcher write in his research, that using code mixing in Communicative Language Teaching (CLT) approach contributed a positive effect on the student's participation in the class. For instance, the students will speak English actively because it is created a real communication the entire hole of students in class by mixing the code English and Indonesia. It will makes students easy to speak or answer and will not stop*

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<sup>7</sup> Guntur T.A, *The Influence of Using Code Mixing in Communcative Language Teaching (CLT) Approach on the Students Speaking Performance At Tenth Grade Graders of SMA N 5 Metro*, (Tarbiyah Department English Education Program:2016), p.69

speaking because they will find a difficult words or vocabularies in speaking process.



## CHAPTER II

### THEORITICAL REVIEW

#### A. Sociolinguistics

Language is a primary need in people life. If no language in this life, is nothing to say in our daily life activity. So, how we can keep our communication with other if there is no language in life? When two or more people communicate with each other in speech, we can call the system of communication that they employ a code. In most cases that code will be something may also want to call language.<sup>8</sup> From some assumptions above, we can conclude that language is the most important thing in life; language is a main tool to communicate with others. To say and express about our feeling, our thought, and so our mean.

We may or may not wish language as a technical term and say how we purpose to use it in sociolinguistics.<sup>9</sup> Many term in linguistics that can't to understand easily, and just can understand fully with appropriate language. To know how to use a good and appropriate language to explain about something, we should know before about kinds of language. The explanation about language is listed in linguistics. As we know that linguistics is an advanced and complete study of language. One of the fields of linguistics is sociolinguistics, more than two kinds of language explained in sociolinguistics.

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<sup>8</sup> Ronald Wardaugh, *An Introduction to Sociolinguistics Fifth Edition*, Oxford UK, 2006, Blackwell Publishing, p.9

<sup>9</sup> Hudson R.A, "Language", In : *Sociolinguistics*, Cambridge :CUP, 1980, p.30

Gumperz has observed that sociolinguistics is an attempt to find correlations between social culture and linguistics culture and to observe any changes that occur.<sup>10</sup> In simply, sociolinguistics can describe as a study about language and society. Many culture of society in environment that makes an appearance of new language. It can be appear because habit from each person in society. The more habits that differ the more language that emerges. With many tribes and local language in Indonesia, it makes Indonesia rich in the local language itself.

Sociolinguistics is a very board field, and it can be used to describe many different ways of studying language.<sup>11</sup> Some of linguistics aspects can describe as sociolinguistics. Sociolinguistics gives some several of informative from concept involved sub-field of linguistics. And all explanation in sociolinguistics is about language in society. There are so many kinds of linguistics aspects in sociolinguistics that used in everyday life, e.g. where someone speaks with two languages, automatically those cases is can called bilingualism or codes in sociolinguistics. Some different habits in society also can create new language, in this cases, sociolinguistics have many explanation such as; pidgin, Creole, dialect, and so on.

From several explanation about language and sociolinguistics, it can be summarized that sociolinguistics is a study about language and society. We can elaborate that sociolinguistics explains briefly about some aspects of

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<sup>10</sup> Ronald Wardaugh, *An Introduction to Sociolinguistics Fifth Edition*, Oxford UK, 2006, Blackwell Publishing, p.11

<sup>11</sup> Miriiyam Meyerhoff, *Introduction Sociolinguistics*, London&New York, 2006, Routledge Taylor&Franscis Group, p.26

language that related to the society, variety of language itself, and is the function of language in everyday communication.

## **B. Code**

### **1. Definition of Code**

In communications, a code may be a run the show for changing over a bit of data (for case, a letter, word, or state) into another frame or representation, not fundamentally of the same sort.<sup>12</sup> Code can be meaning as symbol that used by a group of people, and the longer the more people know about it. E. g. someone nodding head to the interlocutors means that they agree with the assumption. Otherwise, when someone shaking head mean that they disagree with the assumption.

Actually, this statement not only describe about gesture of people but also about words people said in daily conversation. Many people are not used mother language in their conversation. They used code; it can be a combination of one or more language.<sup>13</sup> There are some codes which have almost same function in mixing language. Those are code switching and code mixing. Generally, code switching is the time that someone switch their language in communication which is full of one sentence, not only one or two words. While, code mixing is when someone mix their language in speaking just one or more words and not only full of a sentence.

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<sup>12</sup> Hasan Hadi, *Code Switching and Code Mixing: A Sociolinguistic Study of Senegalese International Students in Iraqi Colleges*, University of Kufad, p. 1

<sup>13</sup> Ronald Wardaugh, *An Introduction to Sociolinguistics Fifth Edition*, Oxford UK, 2006, Blackwell Publishing, p.88

## C. The Concept of Code Switching

### 1. Definition of Code Switching

Code switching is the use of several languages in the sentences even in a paragraph.<sup>14</sup> Code switching is a commonly observed occurrence in multilingual and multicultural communities particularly in foreign language teaching.<sup>15</sup> In our daily activity we certainly meet with another people, and they also have a different culture and language. Culture means not a big culture in a country, city or etc, but it means that the culture in a family, association, or others. People can be influenced begin from a small thing. E.g. in a family, each person has a different culture. But they should have an adaptation again with their friend in the school.

Sometimes, this difference forced the people to understand about the difference. There are some differences in culture or usually we called as a habit, the big difference which also gives a big influence is language. Because language is one of the tools in communication, so language is so important and takes many effects for us.

### 2. Types of Code Switching

According to Polpack, code-switching divides into three categories<sup>16</sup>, namely:

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<sup>14</sup> Sumarsih, dkk, *Code switching and code mixing in Indonesia : study in sociolinguistics*, English Language and Literature Studies, Vol. 4, No. 1, 2014, p.

<sup>15</sup> Fitrah Auliya Ansar, “*Code Switching and Code Mixing in Teaching-Learning Process*”, English Education: Jurnal Tadris Bahasa Inggris, Vol 10 (1), 2017, p.29.

<sup>16</sup> Indah Puspawati, *Teachers’ Use Of Code Switching in ELF Classroom And Its Function*, Journal Of Foreign Language Teaching And Learning, vol. 3, no.1, p.45.

a. Tag switching

Tag switching is essentially the addition of a tag in one language in an expression which is totally within the other language.<sup>17</sup>

In a word the example of tag switching are; Really, Right, Good, Sorry, and so on. Example:

1) Sonya, kamu benar-bener tau rumah Dina, *right*?

(Sonya, you really know Dina's house, right?)

2) *Sorry*, aku tidak bisa pergi karena aku sakit.

(Sorry, I can't go because I am sick.)

3) *No*, kamu harus datang ke pesta ulang tahun itu.

(No, you should come to that birthday party.)

From those example above seems like the sentences use Indonesian, but there is one word in the sentence that uses English. The words that they use are Right, Sorry, and No. In those sentences, there are attaches a tag in other language. So, the sentence is included in tag switching.

b. Inter-sentential switching

The meaning of inter-sentential code-switching is the time that someone switches their language within a sentence or two clauses. Inter-sentential switching happens in the opening or closing of the sentences. Example:

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<sup>17</sup> Ari Iswanto Wibowo, *ANALYSIS OF TYPES CODE SWITCHING AND CODE MIXING BY THE SIXTH PRESIDENT OF REPUBLIC INDONESIA'S SPEECH AT THE NATIONAL OF INDEPENDENCE DAY*, Vol VIII, No 2. p.16

1) Kamu akan ditolak, *if you don't bring the requirement.*)

(You will reject, if you don't bring the requirement.)

2) *Don't change this TV channel,* ada artis yang aku suka.

(Don't change this TV channel, there an artess that I like.)

3) Kamu percaya tidak? *I get Rp. 1.000.000 from the online shop's giveaway.*

(Do you believe? I get Rp. 1.000.000 from the online shop's giveaway)

From the examples above, we can explain briefly about that, in the first sentence, the speaker switch a language in the sentence closing. The second example the speaker switches language in beginning of the sentence. And for the last example, the speaker switches a language in the end of the sentence. So, we can conclude that the type of code switching that happen in the examples is inter-sentential switching.

#### c. Intra-sentential switching

Intra-sentential switching is when a word, a phrase, or a clause, is not the language from the mother tongue found within the sentence in a base language. Example:

1) Ayo nge-*dance* deh, jangan istirahat dance lagi.

(Let's dancing! Don't break dance anymore.)

2) *I think I can,* karena ketika aku nyanyi penonton menikmati.

(I think I can, because when I am singing the audience enjoy.)

3) *Open your book*, dan kerjakan latihan 2!

(Open your book, and do the exercise two!)

Three examples above show that in each sentence contains of code switching. The language that include in those sentences are Indonesian and English. The English word or phrase that inserted in the sentences are 'dance', 'I think I can', and 'Open your book'. So, the English word and phrase that appear in the utterance is intra-sentential code-switching.

#### **D. The Concept of Code Mixing**

##### **1. Definition of Code Mixing**

The people of Indonesia use Indonesian and English at the same time. Actually, something like this is often called code mixing because the condition where individuals utilize more than one language on the same sentence.<sup>18</sup> Usually, people change or mix their some language because they influenced by some factors e.g. environment that have a different habits in daily speaking. In each environment, society has a different language each other. Habits in language so influence by education, social media, association, culture, and so on.

Education is one of background the individuals blend the code, if someone has a great education so it impacted their blend code.<sup>19</sup>With listen a new words or vocabularies, people can learn that words in daily

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<sup>18</sup> Santika Wulandari, Indonesian-English Code Mixing in Raditya Dika's *Manusia Setengah Salmon*, Journal on English as a Foreign Language, Vol 6, No. 1, 2016. p. 72.

<sup>19</sup> Ibid. p.73

conversation with others. New word and vocabularies can find by earning in school or university. All knowledge about new words in education, applied in conversation with other in environment. So, it can make new habits about language in society.

The new vocabularies that people get in other language also makes people mix their language to easily to speak about what they mean but keep abreast of existing language development, and it is code mixing. Code mixing can help people to communicate easily with foreigner. With understand enough about foreign language, it can be a great opportunity to get a job related to its foreign language.

Code mixing used by the people who work at tourism industries; hotels, online travel agencies, airline transportation, and so on.<sup>20</sup> Many jobs in Indonesia that related with foreign language, one of them is artist or actor. Nowadays, many dialogs in the movie mix the language into two or more languages. It intends to keep up with the times. The artist that plays the character and dialog and also the audience should understand about the artist dialogues to face this condition. So, very important for the artists and audience learn little bit of foreign language to understand about the meaning of the movie.

Through several definitions and a brief explanation about code mixing, the researcher can summarize that code mixing can occur because some reasons. Not only because education that gives a lesson

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<sup>20</sup> Nursjam, Indonesian-English Code Mixing in Tourism Context, Vol 17, No. 2, 2011, p. 181.



about foreign language, has code mixing also occurred in society because habits from each people are different. It can give rise to new habit for other in speaking. Code mixing can occur not only in English and Indonesian, but can occur in Indonesian with some local languages.

## 2. Types of Code Mixing

According to Muysken, and based on the background of the accuracy of code-mixing, be able to mix this code in three types; insertion, application, and congruent lexicalization<sup>21</sup>. From the teori by Muysken, the researcher conclude that the types of code mixing contains about mixing languages and only in the form of words or phrases. While code switching, from the description of several types based on Polpack's theory, is language switching, mostly in the form of clauses. while the other type is tag switching which is only seen from the addition of the question tag in the sentence. There are some brief explanations about those:

### a. Insertion (word or phrase)

Insertion occurs when someone mix their language in speaking with add a word in communication both verbal and composed.

Example:

A : “Saya *check* dulu ya hasil kerja kamu.”

B : “Silahkan, Bu. Saya akan perbaiki kalau ada yang kurang *balance*.”

In those two examples, we can see that there is a short conversation between A and B. And there are two words in other

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<sup>21</sup> Pieter Muysken, Bilingual Speech : a typology of code mixing. Journal Linguistics. Cambridge University Press. 2000. p.679

language (English) in each sentence, those are *check* and *balance*. So, this example is included in insertion types of code mixing.

b. Alternation (phrase or clause)

The second type of code mixing is alternation. Alternation happens between clauses meaning. Alternation occurs when someone blends his or her language in a sentence. Commonly, in alternation someone mixes a sentence with a phrase. Example:

Sekar : “Win, *my new house* udah jadi, loh. Kapan main kerumah?”

Winda : “Kalau aku lagi *free time*, aku pasti datang, deh.”

The conversation is talking about new house. Sekar says that her new house is finished by using Indonesian language but in the beginning of the sentence her mixes with English. And Winda reply with Indonesian language and mix with English too in the middle of the sentence. The English words which identify as mixing the language are “*my new house*” and “*free time*”. Those English words are called phrase. So, those examples are included in alternation code mixing.

c. Congruent lexicalization (dialect)

The last types based on Muysken’s theory is congruent lexicalization. Congruent lexicalization is around the impact dialect within the language utilized. It means that when someone speaks foreign language his or her automatically uses their own dialect from

the country. E.g. Indonesian people definitely speak English with Indonesian accent or dialect itself. Example:

Yuli : “Kamu kenapa gak jawab *telephone* saya kemarin?”

Linda : “Maaf, kemarin saya lagi *focus* ngerjain tugas.”

In those examples above, there is a conversation between Yuli and Linda. We can see that they did a congruent lexicalization. The words “*telephone*” and “*focus*” have the same pronunciation either English or Indonesia. But the accent or dialect is still different. So, those examples are included to congruent lexicalization of code mixing.

While, based on the references from Suwito’s concept about code mixing, code mixing has two types inside. Those are inner code-mixing and outer code-mixing.<sup>22</sup>

a. Inner Code-mixing

Inner code-mixing is when someone mixes his or her language with a local language. As we know that Indonesia is so rich in local language, E.g. Javanese, Sundanese, Lampungnese, and etc. So, in Indonesia often occurs mix of mother language and their local language.

Example :

Putri : “Put, *nikeu ago mulang* tidak? Aku mau bareng.”

Putra : “Iya, ayo pulang. *Nyak ago mengan pai*.”

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<sup>22</sup> Suwito, *Pengantar Awal Teori dan Problema*, Surakarta: Universitas Sebelas Maret, 1983, p. 76.

From conversation above, the speakers say with two different languages as follows ; Lampungnese and Indonesian. Putri uses Lampungnese in the beginning of the sentence, that is “*nikeu ago mulang*” which the meaning in Indonesian is “*kamu mau pulang*”. And Putra says “*nyak ago mengan pai*”, that the meaning in Indonesian is “*aku ingin makan dulu*”. In those two examples, prove that Putra and Putri use inner code-mixing.

#### b. Outer Code-mixing

Outer code-mixing is when someone mixing the mother language with foreign language. English is an international language that used by people to be a foreign language in every daily conversation. Commonly, people mix their language between English as foreign language with Indonesian.

Example:

Winda : “Aku tuh *very hungry*, ayo kita ke kantin.”

Putri : “Ayo deh, kebetulan aku juga mau *buy something*.”

In those examples above, we can see the words in foreign language, those are “*very hungry*” and “*buy something*” and another word is in Indonesian. So, this conversation is included in outer code-mixing.

### E. Phenomenon of Code Mixing for the Teaching of Foreign Language

Code mixing is a very widespread all around the world in bilingual and multilingual countries. As we know that English is a foreign language in

Indonesia, but in the world English is an International language. In order to, code mixing is not able to prevent in daily conversation, including in Indonesia. Teaching English as foreign language is not an easy matter in some school.<sup>23</sup> Nowadays, as the result of globalization, many activities used a mixing code or language in it. Not only in the real conversation, had code mixing also used to follow the modernization that occurs in the society.

The phenomenon of bilingualism results in the occurrence of code mixing too.<sup>24</sup> Phenomenon of code mixing also concerned with social class or social identity. Not only English and Indonesia that can be mixed in a conversation, but local language is very influenced to create a code mixing. As we know that Indonesia have many local language, and those are created by social identity by people who do consist of various tribes. And it makes possible for people to use codes when trying to conform to another social identity.

The modern and global era of the world today has bridged the barriers in culture and society in language.<sup>25</sup> With the development of the language used by people in all regions in Indonesia, it can be prove that Indonesian people are also affected by globalization. Although Indonesia is a rich country in the local languages, Indonesians should learn about international languages, especially English.

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<sup>23</sup> Rafqi Awlia Siddiq, *Teacher's Code Mixing and Code Switching: Insights on Language Barriers in EFL Classroom*, Padang, 2020, *At-Ta'alim Journal*, 27(1), p.82

<sup>24</sup> Ronald Wardaugh, *An Introduction to Sociolinguistics Fifth Edition*, Oxford UK, 2006, Blackwell Publishing, p.88

<sup>25</sup> Muhammad Mooneb Ali, at all, *A Study of Intra-Sentential Code Mixing in A Multilingual Context*, p.12

The importance of English as an international language that will be used as a means to face with developments in the modern era was opened by the Indonesian government decrees English as a one of the school subjects must be taught from school up to University.<sup>26</sup> Teaching English in the classroom is not an easy matter, especially if the students is the beginner. Learning English is a difficult thing for the students, not only for a young learners, but also a students in a senior high school and university. This difficulty can be solved by mixing English with Indonesian. Some short sentences can be easily conveyed by students, for example such as greetings, thanks, apologies, and others. In other situation, students maybe confused in speaking a rather long English sentence spontaneously because they do not have enough English vocabulary, but it can be solved if they use a code mixing to convey what they mean.

#### **F. The Concept of Ganteng-Ganteng Serigala (GGS) Movie**

According to Merriam, movie is defined as a motion picture considered especially as a source of entertainment or as an art form Webster's third new international dictionary. The development of the movie is very amaze starting of technology expansion. People build the film factory in many country and right now the aces to get movies easily because of internet.<sup>27</sup> In oxford dictionary, film is explained as a story or event recorded by a camera as a set of moving images and sown in a cinema or television. Furthermore people watch

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<sup>26</sup> Rafqi Awlia Siddiq, *Teacher's Code Mixing and Code Switching: Insights on Language Barriers in EFL Classroom*, Padang, 2020, At-Ta'alim Journal, 27(1), p.88

<sup>27</sup> Merriam Webster Inc. *Webster's Third New International Dictionary*. (USA:1961), 53.

the film is not just for entertainment only but also we can get the lesson from film. There are so many kinds of film, there are: action/disaster, adventure, comedy, drama, crime, detective, epic/myth, fantasy, horror, romance, etc.<sup>28</sup>

Ganteng-Ganteng Serigala (GGS) movie is one of the soap operas which is actually a teenager genre that aired on SCTV station in 2010. The Ganteng-Ganteng Serigala (GGS) movie is one of the films that tells about the lives of teenagers, the Ganteng-Ganteng Serigala (GGS) movie is considered as one of the phenomenal soap operas that has gained popularity in the television world. Because the core of the story of handsome wolves is about the lives of teenagers, the plot of this movie always follows the development of the era of globalization.

The Ganteng-Ganteng Serigala (GGS) movie tells about the life of high school teenagers in modern times in the era of globalization. In this movie, there are some character of artist, such as; a students, teacher, and parents. In this movie, there are one of female actrees that always uses code mixing in her communcation. To deal with teenagers in the era of globalization, Momski in this movie uses a mix of Indonesian and English to communicate. Nowadays, English is a global language, so not only students who use English, but also parents can use English as a mixed language. Actually, in the Ganteng-Ganteng Serigala (GGS) movie there are many character, but Momski is the one of actrees that uses code mixing in English and Indonesia in her communication constantly.

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<sup>28</sup>Merriam Webster Inc. Webster"s Third New International Dictionary. (USA:1961), 53.

## CHAPTER III

### RESEARCH METHOD

#### A. Research Design

##### 1. Type and Characteristics of Research

In this research, the researcher analyzes and collects the data from the movie. Movie that chosen to be analyze is GGS or Ganteng-Ganteng Serigala on SCTV. And something will be analyzed by this movie is code mixing. There is one of the artists on this movie that always uses two languages, she's called Momski. So the researcher should to analyze her code mixing. The method that the researcher chooses to finish this research is qualitative research.

Qualitative research is an interpretative approach, which attempts to increase knowledge into the particular implication and practices experienced in a certain social phenomena during the subjective experiences of the participants.<sup>29</sup> Qualitative research requires the researcher to analysis and collects the data. After the data was completed, the researcher has to paraphrase and explain the result of the data by his or her own language.

From the statement above, the researcher conclude that qualitative research more emphasize to describe the data. So, the researcher only

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<sup>29</sup> Cathryne Palmer and Amanda Bolderstone, *A Brief Introduction of Qualitative Research*, The Canadian Journal of Medical Radiation Technology, University of Toronto, 2006, p.16



need collect the data resource and then describe the data based on the topic that will be used to be analyzed.

## **B. Data Resources**

Data resource is the important thing in a research. In qualitative research, data is expressed in the form of words, sentence, and picture. The resource data in this research is note of observation, and the notes are from a movie. Movie that will be analyzed is GGS (Ganteng-Ganteng Serigala) in SCTV. The researcher try to looked for the types of code mixing by one of the artist in that movie, she usually called Momski. The researcher searches the data resource from the first ten episodes of the GGS movie.

Subsequently, the researcher explains the result of the documentation in a descriptive text. The result of the documentation referred as description text because the researcher only describes the data resource with a clear explanation. The researcher used descriptive text because it can be provide a comprehensive and clear explanation.

## **C. Data Collecting Technique**

In this research, the researcher utilized documentation to collect the data. To collect the data, there are several ways that the researcher should do, as follows:

1. Firstly, the researcher watched the movie on YouTube.
2. Secondly, the researcher recorded the audio of Momski with another artist.
3. Next, the researcher writes the dialogs as a script.
4. The researcher starts to identify the data.

5. And the last, the Researcher classify the data based on the types of code mixing.

#### **D. Research Instrument**

In this research, the Researcher is a main instrument. The researcher must know how he or she wants to do the observation based on the research. With understand briefly about the topic that will be analyzed, the Researcher will be easier to conduct the research. The other instruments needed to do the research areGanteng-Ganteng Serigala (GGS) movie, Vidio application, script of the movie, laptop, handphone, digital dictionary (Collins Cobuild), book, and pen.

#### **E. Data Analysis Technique**

Technique of analysis data in this research, the researcher will use the data analysis from the movie that will be analyzed about those types of one of English communication materials, that is code mixing. Content analysis is usually performed on styles of human communication, as well as books, newspapers, personal journals, television, videotapes of human's interactions, transcript of voice communication, and net journal and bulletin board entries.<sup>30</sup>

So, to complete data analysis technique in this research, the Researcher used data content analysis. That will be analyze is the dialog or voice from one of artist in the movie. So the data that will analyze is transcript from the

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<sup>30</sup>Paul D. Leedy and Jeanne Elis Ormrod, *Practical Research Planning and Design (11<sup>th</sup> ed)*, (England: Pearson Education Limited, 2015), p. 275

dialog (voice communication). In this research, there are several steps that researcher had done to analysis the data, such as:

1. Researcher analyzes the types of each sentence. In code mixing there are three types by Muysken. And those three types will be used in this research, as follows :
  - a) Insertion
  - b) Alternation
  - c) Congruentlexicalization
2. The researcher makes the table to classify the data content. The aim of data classification is to make easier in understand. Types of code mixing that will be used to analyze the data content are insertion (word), alternation (phrase or clause), and congruent lexicalization.

## **CHAPTER IV**

### **RESULT RESEARCH AND DISCUSSION**

#### **A. Descriptive of Research**

Code mixing is one of the code that the meaning is mixing two or more language in one sentence. In this globaliation era, there are so many generations that used code mixing in their communication. The use of code mixing is intended to keep up with developments that occur in the era of globalization. Unknowingly, this is not only a form of keeping up with the times, but also one of the means used to start speaking in English. In Indonesia, English is an international language which indirectly must be understood by the public.

In this movie, there are many examples of code mixing expressions used by one of the actors. In the first 10 episodes, the researcher found more than 100 expressions which are a form of code mixing in the daily interactions of actors. In the examples of expressions that will be described in this chapter, there are several types of code mixing that are derived from Muysken's theory. The types of code mixing are insertion code mixing, alternation code mixing, and congruent lexicalization code mixing.

Many experts issue a theory containing a description of code mixing and its types. An example is Muysken, who publishes his theory of the types of code mixing. There are three types of code mixing proposed by Muysken, namely insertion, alternation, and congruent lexicalization. Another expert who issued a theory about ode mixing and its type is Suwito. In theory, Suwito

describes that there are two types of code mixing, namely inner and outer code mixing. Seen from the two theories, the example of code mixing expressions in this movie is more likely to be Muysken's theory.

In this chapter, the researcher will serve the finding and discussion of the research of Momski's code mixing types in Ganteng-Ganteng Serigala (GGS) Movie by Andi Atthira consist of 10 episodes.

### **1. Findings**

The purpose of the study was to find the types of Momski code mixing in Ganteng-Ganteng Serigala (GGS) Movie by Andi Atthira. The data of this research was taken from the script of Ganteng-Ganteng Serigala (GGS) Movie from the tenth first episodes. After reading and analyzing the script of this movie, the researcher found 167 expressions of Momski in 10 episodes of Ganteng-Ganteng Serigala (GGS) movie.

After presenting the words attached with code mixing by Momski which found in the text, selecting the type, and the meaning of each type, the researcher presents some tables which are going to show the code mixing types found. From the types found, the researcher will present the chart to know the percentage of each type.

#### **a. Data Analysis**

In this section, the researcher present the data analysis according to Suwito's theory about the types of code mixing; *insertion code-mixing*, *alternation code-mixing*, and *congruent lexicalization*.

The researcher made code in every types of code mixing in the analyze procces. The codes are written below:

1. ICM : Insertion code-mixing
2. ACM : Alternation code-mixing
3. CLCM : Congruent lexicalization

The classification the data of the Momski's code mixing types are written in the table bellow:

**Tabel 4.1 The Data Finding in the Types of Code Mixing**

No	Expression	Types		
		ICM	ACM	CLCM
Episode 1				
1.	Dari kecil lu udah pada <i>together</i> , kenapa masih berantem aja gak berubah-berubah?	√		
2.	Galang, <i>listen to me</i> , ikut Momski <i>in the car. Now!</i>		√	
3.	Galang, <i>you</i> udah <i>prepare</i> belum buat <i>camping</i> ?	√		
4.	Dan <i>you</i> harus inget, <i>you</i> nggak boleh jauh-jauh dari Nayla selama camping. <i>You know?</i>	√		
5.	<i>You</i> harus <i>remember</i> , kudu <i>remember</i> .	√		
6.	<i>What?</i> <i>You</i> bilang mama cerewet?	√		
7.	<i>You remember</i> ya, kagak ada papa mama kagak ada you. <i>You know?</i>		√	
Episode 2				

8.	Bapak tau, Galang itu anak semata golek aye, Pak. <i>Only one</i> , anak aye yang paling <i>handsome</i> .	√		
9.	Jangan sampai aye obrak abrik tu sekolahan ya, itu <i>you</i> punya <i>school</i> .	√		
10.	Mamski <i>continue</i> , papski <i>shut up</i> . <i>You know?</i>			
11.	<i>You</i> harus berfikir, <i>you</i> punya <i>feeling</i> gak sih?	√		
12.	Begimane kalo <i>you</i> punya anak semata golek, terus hilang? <i>Gone</i> .	√		
13.	Jangan cuma yes no yes no aja!	√		
14.	Eits, <i>you talking about me?</i>			
15.	<i>Thank you</i> . <i>I am</i> emang <i>so beautiful</i> . Iya, kan Papski?		√	
16.	Papski, galang anak mamski yang <i>handsome</i> .	√		
17.	Walaupun elu disini kagak cakep, tapi momski <i>loves you</i> , Galang. Momski <i>miss you so much</i> .		√	
18.	Tapi gimana kalo Galang tiba-tiba dimakan sama <i>werewolf</i> .	√		
19.	Kenapa lu pake <i>gone</i> begini sih, nak?	√		
20.	Begimane ini Papski, Galang udah <i>three nights gone</i> . Ilang, you know.		√	
21.	Kalo dia kelaperan disana bagimana?			
22.	Yang ada disana kan cuma kecoa, tikus, ular, <i>snake</i> , <i>you know?</i>		√	
23.	Papaski tapi kan Galang itu anak kita semata golek, <i>only one</i> .		√	

24.	Momski <i>miss you</i> Galang.			
25.	<i>Where are you</i> sih Galang?		√	
26.	Papski, itu suara serigala. Kalo momski diterkam gimana?			
27.	Jadi ini momski <i>up</i> ? Papski mau momski diterkam duluan sama <i>werewolf</i> -nya?	√		
28.	Ya <i>hurry up</i> ! Ah, lama amat.		√	
29.	Jadi, ini tadi suaranya <i>movie</i> ? Bikin kaget aja.	√		
30.	Tapi, Galang belum <i>is back</i> Papski.		√	
31.	Galang <i>back</i> . Galang udah pulang.	√		
32.	Galang <i>honey, this is Momski</i> . Buka pintunya.		√	
33.	Kok gak ada suaranya? Papski, <i>you have to</i> jebol pintunya.		√	
34.	Galang, <i>wake up</i> ! <i>What wrong</i> sih sama lu?		√	
35.	Kayanya Galang <i>blackout</i> ! Pingsan.	√		
36.	Yaampun, <i>bleeding</i> . Digigit apaan nih?	√		
37.	Papski, <i>you call the doctor</i> !			
38.	<i>Impossible</i> . Dokter, <i>excuse me</i> !			
39.	Coba lihat lagi, <i>one more</i> . Loh, kok gak ada?		√	
40.	Kemana? Penasaran Papski, <i>curious</i> !	√		
41.	Galang, selalu aja bikin Momski <i>heart attack</i> !		√	
42.	Masyaallah galang, kok bisa copot begini sih?			



43.	Kok bisa begini sih, Galang? <i>What happen</i> , sih?		√	
44.	Yaampun, Ini kenapa bisa <i>broken</i> begini Papski?	√		
Episode 3				
45.	Anak mami, <i>what's wrong sih with you?</i>		√	
46.	Kenapa sih lu sial melulu?			
47.	Kemarin <i>lost</i> dihutan, sekarang ketimpa besi.	√		
48.	Untung aje lu kagak kenape-kenape.			
49.	Masalahnya bukan begitu, kan sayang besinya.			
50.	Iya maksudnya begitu. Maklum ajasih papski namanya juga lagi <i>panic</i> .			
51.	Yaudah deh papski biarin <i>my baby boy sleeping beauty</i> aja.		√	
52.	Yaudah papski yuk kita <i>talking-talking</i> sama dokter, dokternya udah nunggu diruangan.	√		
53.	Anak aye kagak kenapa-kenapa kan?			
54.	<i>Please tell me dok, tell me.</i>			
55.	Nayla, lu baiknya <i>go home</i> aja deh.		√	
56.	Papski, yuk kita lihat <i>my honey bunny</i> .		√	
57.	Ih gimana sih kok main <i>gone-gone</i> aja.	√		
58.	Momski <i>amazing</i> banget deh, kan si nayla <i>story</i> sama Momski,	√		

59.	Katanya si Galang kejatuhan sama besi, terus dari ketinggian tapi kata dokter Cuma memar-memar aja.			
60.	Papski, momski udah serius malah <i>kidding</i> aja	√		
61.	Kok Galang jadi punya <i>power</i> begitu sih kaya superhero di film-film.	√		
62.	<i>But i am so angry now you know? You shut up!</i>			
63.	Dia <i>hungry</i> , mau makan apa dia?	√		
64.	Kalo dia dipatok gimana?			
65.	<i>I am so very very worry you know?</i>			
66.	<i>Look</i> ya liat tuh, Dok. Liat!	√		
Episode 4				
67.	Papski, <i>you listen</i> juga?		√	
68.	Ih, momski juga <i>know</i> .	√		
69.	Kalo tiba-tiba <i>werewolf</i> nya <i>in the room of</i> Galang gimana?		√	
70.	Kok <i>werewolf</i> nya kaga ade?	√		
71.	Galang, <i>my honey bunny</i> lu darimana aja sih?		√	
72.	Galang, elu beneran kagak kenapa-kenapa, kan?			
73.	Jangan-jangan anak kita <i>playing</i> sama <i>werewolf</i> lagi!	√		
74.	Papski ada-ada aja, kalo misalnya anak kita beneran serigala, terus <i>father</i> sama <i>mother</i> nya apa dong?	√		
75.	<i>Wake up honey, wake up!</i>			
76.	<i>Look at</i> jam. Liat <i>what time is it?</i>		√	

77.	Elu kagak mau ke sekolah emangnye?			
78.	Tumbenan amat kalian berdua akur, mana pulangnye <i>together</i> lagi	√		
79.	Mendingan sekarang Nayla bantuin tante <i>cooking</i> .	√		
80.	Lu apa-apaan sih, kan itu masih mentah dagingnya belum mami <i>cooking</i> .	√		
Episode 5				
81.	Galang, <i>I telling you</i> ya. Udah berapa kali?		√	
82.	You harus <i>take care of cat</i> . You know?		√	
83.	Bercanda mulu, <i>kidding</i> mulu.	√		
84.	Tuh kucing makan daging semur momsiki yang baru aja momsiki <i>cooking</i> .	√		
85.	Tapi yang Momsiki heran, tu kucing kan nggak bisa <i>open the kulkas</i> ambil tu daging terus dia <i>eat</i> .	√	√	
86.	Sejak Galang <i>go home</i> dari <i>camping</i> , terus kan dia <i>gone</i> .	√		√
87.	Tapi kenapa daging di kulkas banyak yang hilang ya?			
88.	Apa Galang punya hewan peliharaan?			
89.	Tapi gak mungkin, <i>impossible</i> . Gak kelihatan wujudnye.	√		
90.	I kudu <i>searching</i> ni, pasti ada sesuatu	√		

	ni.			
91.	Hah? <i>Bone?</i> Ada <i>two bone?</i> Kok bisa ada dua tulang sih?	√	√	
92.	Jangan-jangan ini ada hubungannya ame suara lolongan serigala waktu ntu lagi.			
93.	Ni, tante bikin sirup. <i>Drink</i> dulu, ye?	√		
94.	Itu kan tadi gelasnya <i>flying</i> . Terus tiba-tiba ditangkep.	√		
95.	Haduh Galang, <i>amazing</i> banget sih lu!	√		
Episode 6				
96.	Good morning <i>my honey bunny</i> , ni lu sarapan dulu ya!		√	
97.	Ngapain sih lu, makanan pake lu endus-endus. Pamali tau!			
98.	Itu dia akhir-akhir ini Papski itu <i>very very busy</i> sama bisnisnya.		√	
99.	<i>By the way</i> , lu kemana sih kemaren sama Sisi?		√	
100.	Masalahnya, Momski tu kemarin liat Sisi <i>very very panic, very scary</i> gitu.		√	√
101.	Tapi Nayla kagak kenape-kenape kan?			
102.	Gak mungkin, <i>impossible</i> . Momski liat sendiri sisi <i>very scary</i> kaya dikejar si Manis Jembatan Ancol.	√	√	
103.	<i>Wait wait</i> , Momski <i>listen</i> ya, Sisi itu ngomongin si Tris, Tris, Trisno apa	√		

	yaa..			
104.	Galang, <i>take care</i> ya. <i>Be careful!</i> <i>Don't drive</i> ngebut-ngebut.		√	
105.	Kok ini anak tumben ya <i>morning-morning</i> sudah pergi.	√		
106.	Ada kemajuan, nih. Pasti dia lagi <i>falling in love</i> -an sama cewek.		√	
Episode 7				
107.	Papski, tu mau keluar tu <i>werewolf</i> nya tu.	√		
108.	Papski, kayanya galang beneran <i>falling in love</i> -an deh sama Nayla.		√	
109.	Galang, kok <i>you back up again</i> ?		√	
110.	Papski, biar papski anget, momski bikinin kopi buat papski.			
111.	Papski, <i>you feeling</i> gak tadi? Ada <i>twister</i> , angin muter.	√	√	
112.	Papski, jangan macem-macem deh ngomongnye.			
113.	Good morning, selamat pagi <i>my baby honey boy</i> yang paling <i>handsome</i> sedunia	√	√	
114.	Momski masakin nasi goreng yang paling <i>delicious</i> , yummy yummy.	√		
115.	You makan ya, <i>you eat</i>		√	
116.	Dengerin ya, ini kan demi kebaikan elu juga.			
117.	Aduh papski, kudunya <i>tell him</i> dong kalo Nayla itu bisa sekalian dipacarin bisa sekalian dijagain, gitu.		√	

Episode 8				
118.	Momksi nih <i>very very agree</i> kalo elu beneran <i>falling in love</i> sama Nayla.		√	
119.	<i>Impossible</i> dok, permisi permisi dok.	√		
120.	Aduh yaallah, ada ape sih ama anak aye si Galang?			
121.	Papski ngagetin aja, mau apa momski nya <i>step-step</i> ? Kejang-kejang.	√		
122.	Gak bapaknya gak anaknya, suka banget ngagetin. Mau apa momski nya <i>heart attack</i> ?		√	
123.	Papski, ini ada masalah yang lebih serius lagi.			
124.	Papski kudu <i>listen to me</i> ya, ini masalah sama Galang.		√	
125.	Kayanya ada yang <i>impossible</i> gitu dari anak kita papski.	√		
126.	Kalo papski <i>don't believe me</i> , mendingan follow me.		√	
127.	Papski pasti bakal <i>believe</i> momski deh kalo papski liat sendiri.	√		
128.	Begini ceritanya, beberapa hari yang lalu momski nemuin ada <i>bone</i> dikamar ini.	√		
129.	Mana momski tau, apa tulang hewan apa manusia, pokoknya <i>bone</i> .	√		
130.	Papski, ini tulangnya ada dibawah kaki Momski, <i>under the bed</i> .		√	
131.	Udah ayo bareng-bareng napa?			

132.	Papski, kok gone? Kagak mungkin, impossible.	√		
133.	Papski, ketendang-tendang apa begimane?			
134.	Papski gimana sih? Kok jadi Momski yang <i>impossible</i> .	√		
135.	Tu dia Galang <i>is back</i> , Momski mau buru-buru nanya sama dia masalah <i>bone</i> itu.	√		
136.	Ini masalahnya <i>bone</i> tulang papski, <i>bone</i> tulang.	√		
137.	<i>What happen?</i> Kenapa muka lu ditekuk kaya begitu? <i>Tell momski</i> .		√	
138.	Ditekuk ampe belipet-lipet begitu.			
139.	Lagian kagak sehari-harinye ye papski ye. Kenapa ye tu anak ye?			
Episode 9				
140.	Anak momski, <i>handsome</i> amat sih, harum.	√		
141.	Emangnya mau kemana? <i>Where you go?</i>		√	
142.	Papski aja sih, kan sama aja anaknya, <i>tell him</i> buruan.		√	
143.	Momski Cuma mau <i>asking</i> doang sedikit.	√		
144.	Momski kan <i>come in the room</i> nya Galang nih beberapa hari yang lalu terus momski ketemu tulang hewan didalam kamar elu.		√	
145.	Sebenernya <i>bone</i> itu asalnya	√		

	darimana? Kok bisa ada didalam kamar elu?			
146.	Udah kagak usah penasaran lagi sama anak kite.			
147.	Besok-besok gausah asal tuduh-tuduh aje, nanya dulu.			
Episode 10				
148.	Kenape aye jadi <i>panic</i> begini sih?			
149.	Habis denger suara <i>werewolf</i> , itu deket banget sama ni kamar.	√		
150.	Kenapa aye jadi buka kulkas ye?			
152.	Biarin aja, aye mau trap itu <i>werewolf</i> .	√		
153.	Aye mau pancing, aye mau tangkep.			
154.	Pokoknya itu <i>werewolf</i> harus ketangkap.	√		
155.	Lagian punya anak semata watang, <i>the only one</i> pake tidur mulu.		√	
156.	Beneran <i>my honey bunny</i> bukan ya? Jangan-jangan <i>werewolf</i> -nya.	√	√	
157.	Ternyata lu udah bobo, udah <i>sleep</i> .	√		
158.	Ini saatnya <i>ayemake sure</i> , apa bener Galang <i>werewolf</i> nya atau bukan.		√	
159.	Untuk <i>make sure</i> nya, aye taro dagingnya dimari.		√	
160.	Kalo sampe daging ini hilang besok, berarti anak gue yang jadi <i>werewolf</i> nya.	√		
161.	Galang bikin Momski <i>worry</i> aja, masa iya sih elu <i>werewolf</i> nya?	√		



162.	Gue berharap, begitu gue <i>open my eyes</i> , tu daging masih ada dipiringnya.		√	
163.	Dagingnya <i>gone</i> , Galangnya <i>gone</i> juga.	√		
164.	Berarti beneran dong nih, si Galang yang jadi <i>werewolf</i> nya.			
165.	Ada <i>cat</i> , daging <i>gone</i> . Heh! <i>Cat! You eat</i> daging, ye?	√	√	
166.	Berati bukan Galang yang jadi <i>werewolf</i> nye.	√		
167.	Alhamdulillah, lu bikin <i>worry</i> aja.	√		

### 1) Types of Code Mixing

Based on the data classification in the types of code mixing in the table 4.1, it can be discussed:

#### a) Insertion Code Mixing

(1) Tapi gimana kalo Galang tiba-tiba dimakan sama *werewolf*.

“What if suddenly the **werewolf** eats Galang?”

The expression about came out from the twelfth expression in the table 4.3. the dominant language that Momski used is Indonesian language and then she inserted an English word “*werewolf*” in his utterance. In Indonesia, “*werewolf*” means “*serigala*”. The word of “*werewolf*” often appear in her dialogs, because this drama series is about the werewolf. In this expression, the word “*werewolf*” is a noun.

(2) Dia ***hungry***, mau makan apa dia?

“He is ***hungry***, what does he want to eat?”

In the table 4.3, this expression can be seen number 27th expression. Momski mixing her language with insert verb, that is “*hungry*”. In Indonesia, “*hungry*” means “*lapar*”. Based on the Muysken teori, this utterance is included in the insertion types of code mixing.

(3) Kayanya ada yang ***impossible*** gitu dari anak kita papski.

“ I think there is an ***impossible*** thing in our son, Papski”

In this expression, Momski insert a word “*impossible*” in the middle of her utterance. The word “*impossible*” means “*tidak mungkin*” in Indonesia. in the structure of part of speech the word “*impossible*” is an adjective, and in the types of code mixing this phenomenon is classified as insertion code mixing.

(4) Tumbenan amat kalian berdua akur, mana pulangnyanya ***together*** lagi

“it’s not usually you both get along, and go home ***together***.”

This expression is the expression number 33th in the table 4.3. in this expression Momski insert the word “*together*” that is adverb in the part of speech. Because Momski only insert one word in her utterance, this is called insertion code mixing according to Musyken’s theory.

### b) Alternation Code Mixing

Here the researcher took some examples that are discussed:

- 1) Galang, *listen to me*, ikut Momski *in the car*. Now!

Galang, **listen to me**, follow me in the car. Now!

This expression is a sample from alternation of code mixing. In the table 4.3 this expression is expression number 73. In this sample, Momski mix her utterance in two language, English and Indonesia. in the beginning of the utterance her insert a phrase “*listen to me*” in Indonesia means “*dengarkan aku.*” Not only that, in this sample, there is another phrase in the end of the utterance, that phrase is “*in the car*” in Indonesia means “*di mobil*”. If those two phrases are combined into one, it can be full of English sentence. But as we can see in the sample, there is a word there is one word that separates the two phrases that is the word “*ikut*”.

- 2) Bagaimana ini Papski, Galang udah *three nights gone*.

How is this Papski? Galang was **three nights gone**.

This utterance is the second sample. In the table 4.3, this sample is expression number 77. Momski mix her utterance in two language. Momski’s mother tongue is Indonesian, and the language her mixed with Indonesian is English. In the beginning of the utterance, Momski used Indonesian as her mother tongue. In the end of the utterance, her mix the language with insert English

phrase, that is “*three nights gone*” in Indonesian means “*tiga malam menghilang*”.

- 3) Papski aja sih, kan sama aja anaknya, **tell him** buruan.

Come on Papski, he is your son too, **tell him**, hurry up!

In this sample, Momski insert phrase contain of two words, that is “*tell him*”. Momski inserted the foreign language that is English in her middle utterance. So, this sample is an alternation code mixing according to Muysken’s theory, because in this utterance there is an English phrase that is “*tell him*” in Indonesia means “*katakan padanya*”.

- 4) Gue berharap, begitu gue **open my eyes**, tu daging masih ada dipiringnya.

“I wish, when I **open my eyes** that meat still on the plate.”

In this sample, there is one utterance contained in two language Indonesian and English. In the table 4.3, this sample is expression number 127. Momski inserted the English phrase in the middle of his utterance. From the mixing that Momski did, the phrase “*open my eyes*” can be classified as alternation code mixing because the position of that phrase is between an Indonesian language.

#### c) **Congruent Lexicalization Code Mixing**

After analyze the script of Momski in Ganteng-ganteng Serigala (GGS) Movie, the Reserecher only found two samples of congruent lexicalization, such as:

(1) Masalahnya, Momski tu kemarin liat Sisi very very *panic*, very scary gitu.

(2) Kenape aye jadi *panic* begini sih?

According to Muysken's theory, those two examples above are congruent lexicalization. Those are included in congruent lexicalization because there is one English word in the middle of the utterance. That word is "*panic*" in Indonesia means "*panik*". The word "*panic*" have a same dialect or accent with the means in Indonesian but the written form surely different.

From the result of the analyzing by using Muysken's theory in classifying the types of code mixing and after counting the percentage, the Researcher concludes that the most types of code mixing happens in the movie is insertion code mixing, the second types is alternation code mixing and the last percentage is involving a congruent lexicalization. The mixing data of each type can be seen from the classification of the data below:

**Tabel 4.2 The Classification of The Data in the Types Of Code Mixing**

No.	Types of Code Mixing
	Insertion Code-Mixing (ICM)
1.	Dari kecil lu udah pada <i>together</i> , kenapa masih berantem aja gak berubah-ubah?
2.	Galang, <i>you</i> udah <i>prepare</i> belum buat <i>camping</i> ?

3.	Dan <i>you</i> harus inget, <i>you</i> nggak boleh jauh-jauh dari Nayla selama camping. <i>You know?</i>
4.	<i>You</i> harus <i>remember</i> , kudu <i>remember</i> .
5.	<i>What?</i> <i>You</i> bilang mama cerewet?
6.	Bapak tau, Galang itu anak semata golek aye, Pak. <i>Only one</i> , anak aye yang paling <i>handsome</i> .
7.	Jangan sampai aye obrak abrik tu sekolahan ya, itu <i>you</i> punya <i>school</i> .
8.	<i>You</i> harus berfikir, <i>you</i> punya <i>feeling</i> gak sih?
9.	Begimane kalo <i>you</i> punya anak semata golek, terus hilang? <i>Gone</i> .
10.	Jangan cuma <i>yes no yes no</i> aja!
11.	Papski, galang anak mamski yang <i>handsome</i> .
12.	Tapi gimana kalo Galang tiba-tiba dimakan sama <i>werewolf</i> .
13.	Kenapa lu pake <i>gone</i> begini sih, nak?
14.	Jadi ini momski <i>up</i> ? Papski mau momski diterkam duluan sama <i>werewolf</i> -nya?
15.	Jadi, ini tadi suaranya <i>movie</i> ? Bikin kaget aja.
16.	Galang <i>back</i> . Galang udah pulang.
17.	Kayanya Galang <i>blackout</i> ! Pingsan.
18.	Yaampun, <i>bleeding</i> . Digigit apaan nih?
19.	Kemana? Penasaran Papski, <i>curious</i> !
20.	Yaampun, Ini kenapa bisa <i>broken</i> begini Papski?
21.	Kemarin <i>lost</i> dihutan, sekarang ketimpa besi.
22.	Yaudah papski yuk kita <i>talking-talking</i> sama dokter, dokternya udah nunggu diruangan.

23.	Ih gimana sih kok main <i>gone-gone</i> aja.
24.	Momski <i>amazing</i> banget deh, kan si nayla <i>story</i> sama Momski,
25.	Papski, momski udah serius malah <i>kidding</i> aja
26.	Kok Galang jadi punya <i>power</i> begitu sih kaya superhero di film-film.
27.	Dia <i>hungry</i> , mau makan apa dia?
28.	<i>Look</i> ya liat tuh, Dok. Liat!
29.	Ih, momski juga <i>know</i> .
30.	Kok <i>werewolf</i> nya kaga ade?
31.	Jangan-jangan anak kita <i>playing</i> sama <i>werewolf</i> lagi!
32.	Papski ada-ada aja, kalo misalnya anak kita beneran serigala, terus <i>father</i> sama <i>mother</i> nya apa dong?
33.	Tumbenan amat kalian berdua akur, mana pulang nya <i>together</i> lagi
34.	Mendingan sekarang Nayla bantuin tante <i>cooking</i> .
35.	Lu apa-apaan sih, kan itu masih mentah dagingnya belum mami <i>cooking</i> .
36.	Bercanda mulu, <i>kidding</i> mulu.
37.	Tuh kucing makan daging semur momski yang baru aja momski <i>cooking</i> .
38.	Sejak Galang <i>go home</i> dari <i>camping</i> , terus kan dia <i>gone</i> .
39.	Tapi gak mungkin, <i>impossible</i> . Gak kelihatan wujudnye.
40.	I kudu <i>searching</i> ni, pasti ada sesuatu ni.
41.	Hah? <i>Bone</i> ? Ada <i>two bone</i> ? Kok bisa ada dua tulang sih?
42.	Gak mungkin, <i>impossible</i> . Momski liat sendiri sisi <i>very scary</i> kaya dikejar si Manis Jembatan Ancol.

43.	<i>Wait wait</i> , Momski <i>listen</i> ya, Sisi itu ngomongin si Tris, Tris, Trisno apa yaa..
44.	Kok ini anak tumben ya <i>morning-morning</i> sudah pergi.
45.	Papski, tu mau keluar tu <i>werewolf</i> nya tu.
46.	Papski, <i>you feeling</i> gak tadi? Ada <i>twister</i> , angin muter.
47.	Good morning, selamat pagi <i>my baby honey boy</i> yang paling <i>handsome</i> sedunia
48.	Momski masakin nasi goreng yang paling <i>delicious</i> , yummy yummy.
49.	<i>Impossible</i> dok, permisi permisi dok.
50.	Papski ngagetin aja, mau apa momski nya <i>step-step</i> ? Kejang-kejang.
51.	Kayanya ada yang <i>impossible</i> gitu dari anak kita papski.
52.	Papski pasti bakal <i>believe</i> momski deh kalo papski liat sendiri.
53.	Begini ceritanya, beberapa hari yang lalu momski nemuin ada <i>bone</i> dikamar ini.
54.	Mana momski tau, apa tulang hewan apa manusia, pokoknya <i>bone</i> .
55.	Papski, kok gone? Kagak mungkin, <i>impossible</i> .
56.	Papski gimana sih? Kok jadi Momski yang <i>impossible</i> .
57.	Tu dia Galang <i>is back</i> , Momski mau buru-buru nanya sama dia masalah <i>bone</i> itu.
58.	Ini masalahnya <i>bone</i> tulang papski, <i>bone</i> tulang.
59.	Anak momski, <i>handsome</i> amat sih, harum.
60.	Momski Cuma mau <i>asking</i> doang sedikit.
61.	Sebenarnya <i>bone</i> itu asalnya darimana? Kok bisa ada didalam kamar elu?
62.	Habis denger suara <i>werewolf</i> , itu deket banget sama ni kamar.



63.	Biarin aja, aye mau trap itu <i>werewolf</i> .
64.	Pokoknya itu <i>werewolf</i> harus ketangkap.
65.	Beneran <i>my honey bunny</i> bukan ya? Jangan-jangan <i>werewolf</i> -nya.
66.	Ternyata lu udah bobo, udah <i>sleep</i> .
67.	Kalo sampe daging ini hilang besok, berarti anak gue yang jadi <i>werewolf</i> nya.
68.	Galang bikin Momski <i>worry</i> aja, masa iya sih elu <i>werewolf</i> nya?
69.	Dagingnya <i>gone</i> , Galangnya <i>gone</i> juga.
70.	Ada <i>cat</i> , daging <i>gone</i> . Heh! <i>Cat!</i> <i>You eat</i> daging, ye?
71.	Berati bukan Galang yang jadi <i>werewolf</i> nye.
72.	Alhamdulillah, lu bikin <i>worry</i> aja.
<b>Alternation Code Mixing (ACM)</b>	
1.	Galang, <i>listen to me</i> , ikut Momski <i>in the car</i> . <i>Now!</i>
2.	<i>You remember</i> ya, kagak ada papa mama kagak ada you. <i>You know?</i>
3.	<i>Thank you</i> . <i>I am</i> emang <i>so beautiful</i> . Iya, kan Papski?
4.	Walaupun elu disini kagak cakep, tapi momski <i>loves you</i> , Galang. Momski <i>miss you so much</i> .
5.	Begimane ini Papski, Galang udah <i>three nights gone</i> . Ilang, you know.
6.	Yang ada disana kan cuma kecoa, tikus, ular, <i>snake</i> , <i>you know?</i>
7.	Papaski tapi kan Galang itu anak kita semata golek, <i>only one</i> .
8.	<i>Where are you</i> sih Galang?
9.	Ya <i>hurry up!</i> Ah, lama amat.
10.	Galang <i>honey</i> , <i>this is</i> Momski. Buka pintunya.
11.	Kok gak ada suaranya? Papski, <i>you have to</i> jebol pintunya.
12.	Galang, <i>wake up!</i> <i>What wrong</i> sih sama lu?
13.	Coba lihat lagi, <i>one more</i> . Loh, kok gak ada?

14.	Galang, selalu aja bikin Momski <i>heart attack!</i>
15.	Kok bisa begini sih, Galang? <i>What happen</i> , sih?
16.	Anak mami, <i>what's wrong</i> sih with you?
17.	Yaudah deh papski biarin <i>my baby boy sleeping beauty</i> aja.
18.	Nayla, lu baiknya <i>go home</i> aja deh.
19.	Papski, yuk kita lihat <i>my honey bunny</i> .
20.	Papski, <i>you listen</i> juga?
21.	Kalo tiba-tiba <i>werewolf</i> nya <i>in the room of</i> Galang gimana?
22.	Galang, <i>my honey bunny</i> lu darimana aja sih?
23.	<i>Look at</i> jam. Liat <i>what time is it?</i>
24.	Galang, <i>I telling you</i> ya. Udah berapa kali?
25.	You harus <i>take care of cat</i> . You know?
26.	Tapi yang Momski heran, tu kucing kan nggak bisa <i>open the</i> kulkas ambil tu daging terus dia <i>eat</i> .
27.	Hah? <i>Bone?</i> Ada <i>two bone?</i> Kok bisa ada dua tulang sih?
28.	Good morning <i>my honey bunny</i> , ni lu sarapan dulu ya!
29.	Itu dia akhir-akhir ini Papski itu <i>very very busy</i> sama bisnisnya.
30.	<i>By the way</i> , lu kemana sih kemaren sama Sisi?
31.	Masalahnya, Momski tu kemarin liat Sisi <i>very very panic, very scary</i> gitu.
32.	Gak mungkin, <i>impossible</i> . Momski liat sendiri sisi <i>very scary</i> kaya dikejar si Manis Jembatan Ancol.
33.	Galang, <i>take care</i> ya. <i>Be careful! Don't drive</i> ngebut-ngebut.
34.	Ada kemajuan, nih. Pasti dia lagi <i>falling in love-an</i> sama cewek.
35.	Papski, kayanya galang beneran <i>falling in love-an</i> deh samaNayla.
36.	Galang, kok <i>you back up again?</i>
37.	Papski, <i>you feeling</i> gak tadi? Ada <i>twister</i> , angin muter.
38.	Good morning, selamat pagi <i>my baby honey boy</i> yang paling <i>handsome</i> sedunia
39.	You makan ya, <i>you eat</i>

40.	Aduh papski, kudunya <i>tell him</i> dong kalo Nayla itu bisa sekalian dipacarin bisa sekalian dijagain, gitu.
41.	Momksi nih <i>very very agree</i> kalo elu beneran <i>falling in love</i> sama Nayla.
42.	Gak bapaknya gak anaknya, suka banget ngagetin. Mau apa momski nya <i>heart attack</i> ?
43.	Papski kudu <i>listen to me</i> ya, ini masalah sama Galang.
44.	Kalo papski <i>don't believe me</i> , mendingan follow me.
45.	Papski, ini tulangnya ada dibawah kaki Momski, <i>under the bed</i> .
46.	<i>What happen?</i> Kenapa muka lu ditekuk kaya begitu? <i>Tell momski</i> .
47.	Emangnya mau kemana? <i>Where you go?</i>
48.	Papski aja sih, kan sama aja anaknya, <i>tell him</i> buruan.
49.	Momski kan <i>come in the room</i> nya Galang nih beberapa hari yang lalu terus momski ketemu tulang hewan didalam kamar elu.
50.	Lagian punya anak semata watang, <i>the only one</i> pake tidur mulu.
51.	Beneran <i>my honey bunny</i> bukan ya? Jangan-jangan <i>werewolf</i> -nya.
52.	Ini saatnya <i>ayemake sure</i> , apa bener Galang <i>werewolf</i> nya atau bukan.
53.	Untuk <i>make sure</i> nya, aye taro dagingnya dimari.
54.	Gue berharap, begitu gue <i>open my eyes</i> , tu daging masih ada dipiringnya.
55.	Ada <i>cat</i> , daging <i>gone</i> . Heh! <i>Cat! You eat</i> daging, ye?
<b>Congruent Lexicalization Code Mixing (CLCM)</b>	
1.	Masalahnya, Momski tu kemarin liat Sisi <i>very very panic, very scary</i> gitu.
2.	Kenape aye jadi <i>panic</i> begini sih?

From the tabel above, the insertion code-mixing is the most dominant code mixing expressions that Momski used in the script. The formula to figure out the percentage of each linguistics form is as follows:<sup>31</sup>

$$P = \frac{f}{n} \times 100\%$$

Note:

P= Percentage

f= Frequency of a type

n= Number of total

**Tabel 4.3 The result of each types of code mixing**

No	Types of Code Mixing	The Number of Expression	Precentage (%)
1.	Insertion code-mixing	72	55,38 %
2.	Alternation code-mixing	56	43,08 %
3.	Congruent lexicalization	2	1,54 %
	<b>Total data</b>	130	100 %

## B. Discussion

In this research, found some types of code mixing such us; insertion, application, and congruent lexicalization. In this study, it was found that there are many types of code mixing, of which the types of code mixing are

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<sup>31</sup>Allan G Bluman, *Elementary Statistics: A Step by Step Approach*, (New York: McGraw Hill, 2004), 74.

Muysken's theory. Those types of code mixing by Muysken theory of each type has a difference.<sup>32</sup>

### 1. Insertion Code Mixing

The first types is insertion includes code mixing in the form of words, the examples of expressions found based on the Ganteng-Ganteng Serigala (GGS) Movie contain of the similarities with explanation by Bokamba.<sup>33</sup> There are many expression code mixing in the result below is affixes (bound morphemes) and its called insertion code mixing.

Muysken mention that insertion code mixing occur when someone mix their language with add a word in communication both verbal and composed. Through the data finding in the drama series, the researcher found 72 expression in the insertion type. The data which indicated in insertion types are included into *noun, verb, adjective, and adverb*. In this result, the examples of expression that include in insertion code mixing are *together, prepare, remember, handsome, school, feeling, gone, werewolf, movie, blackout, back, bleeding, curious, broken, lost, talking, amazing, story, kidding, power, hungry, look, know, playing, father, mother, cooking, impossible, searching, bone, wait, listen, morning, twister, delicious, step, believe, asking, trap, sleep, cat, eat, and worry*.

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<sup>32</sup> Pieter Muysken, *Bilingual Speech : a typology of code mixing*. Journal Linguistics. Cambridge University Press. 2000. p.679

<sup>33</sup> Ayeomoni, M.O, *Code-Switching and Code-Mixing: Style of Language Use in Childhood in Yoruba Speech Community, Nigeria*

## 2. Alternation Code Mixing

Alternation happens between clauses meaning. Alternation occurs when someone blends his or her language in a sentence. Based on the Muysken's theory, alternation commonly occurs when someone mixes their utterance in two language. In this drama series Mamski used Indonesian and mix with a phrase in English. Through the data finding in this drama series, the researcher found 56 expressions in the alternation type with the percentages is 43,08 %.

The second types of code mixing is alternation code mixing which is words (unbound morphemes), unbound morphemes can be in the form of phrase or clause. In this point, alternation by Muysken theory is balance with Bokamba explanation. Because in the alternation code mixing, the foreign language that inserted in a sentence is in the form of phrase. There are 55 expressions of alternation code mixing in this research found from the first until tenth episodes, such as; *listen to me, in the car, you know?, so beautiful, miss you so much, three nights gone, only one, where are you hurry up, this is, you have to, wake up, what's wrong, one more, heart attack, what happen, my baby boy sleeping beauty, go home, you listen, in the room, look at, what time is it, I telling you, take care of cat, open the, two bone, very busy, by the way, very panic, very scary, be careful, open my eyes, make sure, tell him, under the bed, and so on.*

### 3. Congruent Lexicalization Code Mixing

Congruent lexicalization is around the impact dialect within the language utilized. It means that when someone speaks foreign language his or her automatically uses their own dialect from the country. E.g. Indonesian people definitely speak English with Indonesian accent or dialect itself.

In this drama series, the Researcher only found two samples. Actually, there are so many word that have a same dialect between Indonesian and English, but in this drama series only found two samples in the different utterance. The precentage of congruent lexicalization is 1,54 % with the discovery of 2 expressions. In the third types by Muysken is congruent lexicalization code mixing. This types has a similarities with Hoffman's theory. The ocngruent lexicalization by Muysken is have a same meaning with involving a change pronunciation. those types occurs when there is a different pronunciation in the same written word form. It means, when Indonesian people speak in English, the word that theysay is modified to Indonesian phonological structure.<sup>34</sup> In this research, the researcher found only two expressions with the same word, that is *panic*.

Using Muysken's theory, the results that have been found in Ganteng-Ganteng Serigala (GGS) Movie by that there are 167 expressions in whole script text; insertion code-mixing(77), alternation code-mixing (55), congruent lexicaliation(2), Indonesian (28), English (10). In this below,

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<sup>34</sup>Charlotte Hoffman, *An Introduction to Bilingualism* (New York: Roudledge Tailor and Francis Group, 1991), p. 112

the researcher present the table for easier understanding the result of analyzing by using percentages. In the table below, the researcher only write the percentage of types of code mixing by Mamski without write the number and percentage of Indonesian and English that she used because it is not the types of code-mixing.

### C. The Implication of Code Mixing in Teaching English

Teaching English as foreign language is not an easy matter in some school.<sup>35</sup> In Indonesia there are so many student that have not interest in English because they think English is a complicated material. One way to teach English to student is by word for word recognition that inserted in a sentence. This phenomenon is called code mixing.

The phenomenon of bilingualism results in the occurrence of code mixing too.<sup>36</sup> Code mixing phenomenon is something that happens spontaneously. Actually, someone can mix their language spontaneously that influenced by the globalization. The language in globalization era is more variety, so it can be easily influenced the student as a young generation that want to keep up with the times. Globalization era has led people must be able to speak more than one language, especially for students.<sup>37</sup> English as an international language is increasingly being used by students, and it can be a way to increase students' vocabulary in English.

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<sup>35</sup> Rafqi Aulia Sidiq . et.al, *Teacher's Code Mixing and Code Switching: Insight on Language Barriers in EFL Classroom*. At-Ta'lim Journal. 27(1). 2020. p.82

<sup>36</sup> Ronald Wardaugh, *An Introduction to Sociolinguistics* Fifth Edition, Oxford UK, 2006, Blackwell Publishing, p.88

<sup>37</sup> Offiong Ani Offiong and Bassey A. Okon, *Of Efik and English: Code Mixing, Theory and Practice in Language Studies*, 3(5), 2013, p.731.



With the habit of students who like new things as the young generation, they also like something that smells of technology in accordance with the development of the era of globalization, such as movies, songs, and novels in online form. In this research, the Researcher analyzes the drama series that one of the actors is used to code mixing in her communication. So it can be a lesson that learning English does not have to speak full of English but can be mixed with Indonesian. Watching movie that contains code mixing, can be a strategy to try speaking English for students.

According to Hoffman theory about the reason of using code mixing, the reason of using code mixing because the students have a low ability of English and their lack of English speaking habit.<sup>38</sup> One strategy that can be used to deal with these problems is to watch movies that contain code mixing in them. By watching films that contain code mixing, students will be motivated to start learning to speak in English even in words that are still relatively common and easy (base word).

Indirectly, when students start learning to speak using code mixing, they will begin to get used to foreign languages, especially English which is an international language. This can be a way to make a new habit for students in speaking English, even though they have to mix English with their mother tongue.

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<sup>38</sup>Charlotte Hoffman, *An Introduction to Bilingualism* (New York: Roudledge Tailor and Francis Group, 1991), p. 112

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

In this chapter the researcher discusses about conclusion and suggestion of this study entitled An Analysis of Momski`s Code Mixing in Ganteng-Ganteng Serigala (GGS) Movie. The conclusion is concluded from the finding and discussion that had been analyzed by the researcher. This chapter also shows the suggestion related to the study.

#### **A. CONCLUSION**

After analyzing and getting the result, the Researcher found several codes mixing on Momski`s script in Ganteng- Ganteng Serigala (GGS) Movie. Based on the Muysken`s theory, the types of code mixing are categorized into three types such as, insertion code-mixing, alternation code-mixing, and congruent lexicalization code-mixing.

The data showed that insertion code mixing is the most dominant types of code mixing in the drama series, and its about 55,38 %. In the below of insertion code mixing, there is alternation code mixing with the precentage 43,08 % and the lowest precentage is congruent lexicalization code mixing because the Researcher only found 2 samples of congruent lexicalization types of code mixing, and tthe precentage is 1,54 %.

In the proccess of analyzing the Ganteng-Ganteng Serigala (GGS) Movie, the Researcher found some words that can be a reference to add a new vocabulary. As we know that in Indonesia code mixing is a phenomenon that occurs spontantly and this thing can be the way to improve someone

vocabulary especially for students. In order to be able to have a rich vocabulary, code mixing can be a role to fulfill this goal. Students need to learn as many words as possible, with code mixing students easily to improve their vocabulary in English. With code mixing in daily activity, student can speak Indonesia mix with English although only insert one English word in their utterances. That is can be a good habit for them to face a globalization that more prioritize who can understand about English as a foreign language.

## **B. SUGGESTION**

From the conclusion above, the researcher recommends some suggestions. The following suggestions are:

### **1. For the Students**

The researcher suggests that the students should learn about code in sociolinguistics because it can help the students to enrich their vocabularies and makes them interest to speak English in daily conversation.

### **2. For further researcher**

The researcher suggests the other researcher to develop a similar research with a different data resource and a better research technique.

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# APPENDIX

**Appendixes :**

- E. Ganteng-Ganteng Serigala (GGS) Drama Series
- F. The script of Ganteng-Ganteng Serigala, especially dialogues of Momski.
- G. Video application (Vidio)
- H. Digital dictionary (Collins Cobuild)

## **A. Ganteng-Ganteng Serigala (GGS) Drama Series**

The Ganteng-Ganteng Serigala drama series or we can say GGS, is an Indonesian drama series that was released in 2014. This drama series was written by Andi Atthira and produced by Amanah Surga Production. GGS drama series is played by Indonesian actors, one of them being Rheina Maryana who holds her stage name as Momski. In this drama series, Momski coded switched her Indonesian and English in many occasions of her conversations. In English material, this case is called code mixing, when someone mixes their language in two or more languages. Code mixing is one of the phenomena that occurs spontaneously. In this drama series, Momski's habit of speaking mixed language is also included as a code mixing.

## **B. The script of Ganteng-Ganteng Serigala, especially dialogues of Momski**

### **1. Episode 1**

- Dari kecil lu udah pada together, kenapa masih berantem aja gak berubah-ubah?
- Galang, listen to me. ikut Momski in the car. Now!
- Galang, you udah prepare belum buat camping?
- Dan you harus inget, you nggak boleh jauh-jauh dari Nayla selama camping. You know?
- You harus remember, kudu remember. Mending orang tua nya Nayla itu titipin Nayla sama kita.
- What? You bilang mama cerewet?
- You remember ya, gak ada papa mama. Gak ada you. You know?



## 2. Episode 2

- Bapak tau, Galang itu anak semata golek aye, Pak. Only one, anak aye yang paling handsome.
- Jangan sampai aye obrak abrik tu sekolahan ya, itu you punya school.
- Mamski continue, papski shut up. You know?
- You harus berfikir, you punya feeling gak sih?
- Begimane kalo you punya anak semata golek, terus hilang? Gone.
- Jangan cuma yes no yes no aja!
- Eits, you talking about me?
- Thank you. I am emang so beautiful. Iya, kan Papski? But i am so angry now you know? You shut up!
- Papski, galang anak mamski yang handsome.
- Walaupun elu disini kagak cakep, tapi momski loves you, Galang. Momski miss you so much.
- Tapi gimana kalo Galang tiba-tiba dimakan sama werewolf.
- Kenapa lu pake gone begini sih, nak?
- Begimane ini Papski, Galang udah three nights gone. Ilang, you know. Udah tiga hari.
- Kalo dia kelaperan disana bagimane? Dia hungry, mau makan apa dia?
- Yang ada disana kan Cuma kecoa, tikus, ular, snake you know? Kalo dia dipatok gimana??
- Papski tapi kan Galang itu anak kita semata golek, only one. I am so very very worry you know?
- Momski miss you Galang. Where are you sih Galang?

- Papski, itu suara serigala. Kalo momski diterkan gimana?
- Jadi ini momski up? Papski mau momski diterkan duluan sama werewolf nya?
- Ya hurry up! Ah, lama amat.
- Jadi, ini tadi suaranya movie? Bikin kaget aja.
- Tapi, Galang belum is back Papski.
- Galang back. Galang udah pulang.
- Galang honey, this is Momski. Buka pintunya.
- Kok gak ada suaranya? Papski, you have to jebol pintunya.
- Galang, wake up! What wrong sih sama lu?
- Kayanya Galang blackout! Pingsan.
- Yaampun, bleeding. Digigit apaan nih?
- Papski, you call the doctor! Angkat dulu ini, ayo.
- Impossible dok. Dokter, excuse me! Look ya liat tuh, Dok. Liat!
- Coba lihat lagi, one more. Loh, kok gak ada?
- Kemana? Penasaran Papski, curious!
- Galang, selalu aja bikin Momski heart attack!
- Masyaallah galang, kok bisa copot begini sih?
- Kok bisa begini sih, Galang? What happen, sih?
- Yaampun, Ini kenapa bisa broken begini Papski?

### 3. Episode 3

- Anak mami, what's wrong sih with you?
- Kenapa sih lu sial melulu?

- Kemarin lost di hutan, sekarang ketimpa besi.
- Untung aje lu kagak kenape-kenape
- Masalahnya bukan begitu, kan sayang besinya.
- Iya maksudnya begitu. Maklum ajasih papski namanya juga lagi panic.
- Yaudah deh papski biarin my baby boy sleeping beauty aja
- Yaudah papski yuk kita talking-talking sama dokter, dokternya udah nunggu diruangan.
- Anak aye kagak kenapa-kenapa kan?
- Please tell me dok, tell me.
- Nayla, lu baiknya go home aja deh.
- Papski, yuk kita lihat my honey bunny.
- Ih gimana sih kok main gone-gone aja.
- Momski amazing banget deh, kan si nayla story sama Momski,
- Katanya si Galang kejatuhan sama besi, terus dari ketinggian tapi kata dokter Cuma memar-memar aje.
- Papski, momski udah serius malah kidding aja
- Kok Galang jadi punya power begitu sih kaya superhero di film-film.

#### **4. Episode 4**

- Papski, you listen juga?
- Ih, momski juga know.
- Kalo tiba-tiba werewolf nya in the room of Galang gimana?
- Kok werewolf nya kaga ade?
- Galang, my honey bunny lu darimana aja sih?
- Galang, elu beneran kagak kenapa-kenapa, kan?

- Jangan-jangan anak kita playing sama werewolf lagi!
- Papski ada-ada aja, kalo misalnya anak kita beneran serigala, terus father sama mother nya apa dong?
- Wake up honey, wake up. Bangun!
- Look at jam. Liat what time is it?
- Elu kagak mau ke sekolah emangnya?
- Tumbenan amat kalian berdua akur, mana pulangnyanya together lagi
- Mendingan sekarang Nayla bantuin tante cooking.
- Lu apa-apaan sih, kan itu masih mentah dagingnya belum mami cooking

## **5. Episode 5**

- Galang, I telling you ya. Udah berapa kali?
- You harus take care of cat. You know?
- Bercanda mulu, kidding mulu.
- Tuh kucing makan daging semur momsiki yang baru aja momsiki cooking.
- Tapi yang Momsiki heran, tu kucing kan nggak bisa open the kulkas ambil tu daging terus dia eat.
- Sejak Galang go home dari camping, terus kan dia gone.
- Tapi kenapa daging di kulkas banyak yang hilang ya?
- Apa Galang punya hewan peliharaan?
- Tapi gak mungkin, impossible. Gak kelihatan wujudnye.
- I kudu searching ni, pasti ada sesuatu ni.

- Hah? Bone? Ada two bone? Kok bisa ada dua tulang sih?
- Jangan-jangan ini ada hubungannya ama suara lolongan serigala waktu ntu lagi.
- Ni, tante bikin sirup. Drink dulu, ye?
- Itu kan tadi gelasnya flying. Terus tiba-tiba ditangkap.
- Haduh Galang, amazing banget sih lu!

## **6. Episode 6**

- Good morning my honey bunny, ni lu sarapan dulu ya!
- Ngapain sih lu, makanan pake lu endus-endus. Pamali tau!
- Itu dia akhir-akhir ini Papski itu very very busy sama bisnisnya.
- By the way, lu kemana sien sama Sisi?
- Masalahnya, Momski tu kemarin liat Sisi very very panic, very scary gitu.
- Tapi Nayla kagak kenapa-kenapa kan?
- Gak mungkin, impossible. Momski liat sendiri sisi very scary kaya dikejar si Manis Jembatan Ancol.
- Wait wait, Momski listen ya, Sisi itu ngomongin si Tris, Tris, Trisno apa yaa..
- Galang, take care ya. Be careful! Don't drug ngebut-ngebut.
- Kok ini anak tumben ya morning-morning sudah pergi.
- Ada kemajuan, nih. Pasti dia lagi falling in love-an sama cewek.

## **7. Episode 7**

- Papski, tu mau keluar tu werewolf nya tu.

- Papski, kayanya galang beneran falling in love-an deh samaNayla.
- Galang, kok you back up again?
- Papski, biar papski anget, momski bikinin kopi buat papski.
- Papski, you feeling gak tadi? Ada twister, angin muter.
- Papski, jangan macem-macem deh ngomongnye.
- Good morning, selamat pagi my baby honey boy yang paling handsome sedunia.
- Momski masakin nasi goreng yang paling delicious, yummy yummy.
- You makan ya, you eat.
- Dengerin ya, ini kan demi kebaikan elu juga.
- Aduh papski, kudunya tell him dong kalo Nayla itu bisa sekalian dipacarin bisa sekalian dijagain, gitu.

## **8. Episode 8**

- Momksi nih very very agree kalo elu beneran falling in love sama Nayla.
- Impossible dok, permisi permisi dok.
- Aduh yaallah, ada ape sih ama anak aye si Galang?
- Papski ngagetin aja, mau apa momski nya step-step? Kejang-kejang.
- Gak bapaknya gak anaknya, suka banget ngagetin. Mau apa momski nya heart attack?
- Papski, ini ada masalah yang lebih serius lagi.
- Papski kudu listen to me ya, ini masalah sama Galang.
- Kayanya ada yang impossible gitu dari anak kita papski.

- Kalo papski don't believe me, mendingan follow me.
- Papski pasti bakal believe momski deh kalo papski liat sendiri.
- Begini ceritanya, beberapa hari yang lalu momski nemuin ada bone dikamar ini.
- Mana momski tau, apa tulang hewan apa manusia, pokoknya bone.
- Papski, ini tulangnya ada dibawah kaki Momski, under the bed.
- Udah ayo bareng-bareng napa?
- Papski, kok gone? Kagak mungkin, impossible.
- Papski, ketendang-tendang apa begimane?
- Papski gimana sih? Kok jadi Momski yang impossible.
- Tu dia Galang is back, Momski mau buru-buru nanya sama dia masalah bound itu.
- Ini masalahnya bound tulang papski, bound tulang.
- What happen? Kenapa muka lu ditekuk kaya begitu? Tell momski.
- Ditekuk ampe belipet-lipet begitu.
- Lagian kagak sehari-harinye ye papski ye. Kenapa ye tu anak ye?

## **9. Episode 9**

- Anak momski, handsome amat sih, harum.
- Emangnya mau kemana? Where you go?
- Papski aja sih, kan sama aja anaknya, tell him buruan.
- Momski Cuma mau asking doang sedikit.
- Momski kan come in the room nya Galang nih beberapa hari yang lalu terus momski ketemu tulang hewan didalam kamar elu.

- Sebenarnya bone itu asalanya darimana? Kok bisa ada didalam kamar elu?
- Udah kagak usah penasaran lagi sama anak kite.
- Besok-besok gausah asal tuduh-tuduh aje, nanya dulu.

## **10. Episode 10**

- Kenape aye jadi panic begini sih?
- Habis denger suara werewolf, itu deket banget sama ni kamar.
- Kenapa aye jadi buka kulkas ye?
- Biarin aja, aye mau trap itu werewolf.
- Aye mau pancing, aye mau tangkep.
- Pokoknya itu werewolf harus ketangkap.
- Lagian punya anak semata watang, the only one pake tidur mulu.
- Beneran my honey bunny bukan ya? Jangan-jangan werewolf-nya.
- Ternyata lu udah bobo, udah sleep.
- Ini saatnya saya make sure, apa bener Galang werewolf nya atau bukan.
- Untuk make sure nya, aye taro dagingnya dimari.
- Kalo sampe daging ini hilang besok, berarti anak gue yang jadi werewolf nya.
- Galang bikin Momski worry aja, masa iya sih elu werewolf nya?
- Gue berharap, begitu gue open my eyes, tu daging masih ada dipiringnya.
- Dagingnya gone, Galangnya gone juga.



- Berarti beneran dong nih, si Galang yang jadi werewolf nya.
- Ada cat, daging gone. Heh! Cat! You eat daging, ye?
- Berati bukan Galang yang jadi werewolf nye.
- Alhamdulillah, lu bikin worry aja.

### **C. Video application**

The video application that I used to record the script of Momski in GGS drama series is online video player app called *Vidio*.

*Vidio* is the most complete media streaming platform in Indonesia that allows you to watch anything, anytime, and anywhere.

In *Vidio*, we can easily watch millions of exclusive contents that we love while enjoying our day at home. Enjoy the best selected programs that you like starting from more than 50 local and international live streams TV channels like SCTV, Indosiar, RCTI, and many more.

*Vidio* requires internet connection via WiFi or data package, and the internet quota consumption will determine by duration of content consumed.

### **D. Digital dictionary (Collins Cobuild)**

Collins cobuild is one of online dictionary and reference resources draw on the wealth of reliable information about language, in this online dictionary actually not only about English but also can be another language.

Collins cobuild not only discuss about the meaning of the words, it's also discuss about the synonyms and grammar. With the advantages that not only discuss the meaning of the word, Collins Cobuild can help to makes same sentence in new word with use synonym.

Collins cobuild can help in makes a great sentence and grammatically structure.



**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

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Telepon (0725) 41507; Faksimili (0725) 47296; Website: [www.tarbiyah.metrouniv.ac.id](http://www.tarbiyah.metrouniv.ac.id); e-mail: [tarbiyah.iaim@metrouniv.ac.id](mailto:tarbiyah.iaim@metrouniv.ac.id)

Nomor : B-1953/In.28.1/J/TL.00/07/2020  
Lampiran : -  
Perihal : **IZIN PRA-SURVEY**

Kepada Yth.,  
KEPALA PERPUSTAKAAN IAIN METRO  
di-  
Tempat

*Assalamu'alaikum Wr. Wb.*


Dalam rangka penyelesaian Tugas Akhir/Skripsi, mohon kiranya Saudara berkenan memberikan izin kepada mahasiswa kami:

Nama : **Sekar Winda Putri**  
NPM : 1701070050  
Semester : 6 (Enam)  
Fakultas : Tarbiyah dan Ilmu Keguruan  
Jurusan : Pendidikan Bahasa Inggris  
Judul : AN ANALYSIS OF MOMSKI'S CODE MIXING IN GGS MOVIE

untuk melakukan *pra-survey* di PERPUSTAKAAN IAIN METRO.

Kami mengharapkan fasilitas dan bantuan Bapak/Ibu untuk terselenggaranya *pra-survey* tersebut, atas fasilitas dan bantuan serta kerjasamanya kami ucapkan terima kasih.

*Wassalamu'alaikum Wr. Wb.*

Metro, 09 Juli 2020  
Ketua Jurusan  
Pendidikan Bahasa Inggris  
  
**Ahmad Subhan Roza, M.Pd.**  
NIP. 19750610 200801 1 014



**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
UNIT PERPUSTAKAAN**

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Telepon (0725) 41507; Faksimili (0725) 47296; Website: [www.pustaka.metrouniv.ac.id](http://www.pustaka.metrouniv.ac.id); e-mail: [pustaka.iain@metrouniv.ac.id](mailto:pustaka.iain@metrouniv.ac.id)

**SURAT KETERANGAN IZIN RISET  
Nomor : P.27/In.28/U.1/OT. 1/07/2020**

Berdasarkan Surat Ketua Jurusan Tadris Bahasa Inggris Nomor : B-1953/In.28.1/J/TL.00/07/2020 tanggal 09 Juli 2020 tentang Permohonan izin Pra-Survey di Perpustakaan IAIN Metro, dengan ini memberikan izin kepada :

Nama : SEKAR WINDA PUTRI  
NPM : 1701070050  
Semester : 6 (Enam)  
Jurusan : Tadris Bahasa Inggris

Untuk mengadakan Pra-Survey penelitian yang berjudul : "AN ANALYSIS OF MOMSKI'S CODE MIXING GGS MOVIE" di Perpustakaan IAIN Metro.

Demikian surat izin riset penelitian ini kami buat untuk dapat dipergunakan sebagaimana mestinya.

Metro, 21 Juli 2020  
Kepala Perpustakaan,  
  
Dr. Mokhtarin Sudin, M.Pd.  
NIP. 195808311981031001





**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
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Telepon (0725) 41507; Faksimili (0725) 47296; Website: www.tarbiyah.metrouniv.ac.id; e-mail: tarbiyah.iain@metrouniv.ac.id

Nomor : B-2257/In.28.1/J/TL.00/06/2021  
Lampiran : -  
Perihal : **SURAT BIMBINGAN SKRIPSI**

Kepada Yth.,  
Mahrus Asad (Pembimbing 1)  
Erwan Nurtawab (Pembimbing 2)  
di-

Tempat  
Assalamu'alaikum Wr. Wb.

Dalam rangka penyelesaian Studi, mohon kiranya Bapak/Ibu bersedia untuk membimbing mahasiswa :

Nama : **Sekar Winda Putri**  
NPM : 1/010/0050  
Semester : 8 (Delapan)  
Fakultas : Tarbiyah dan Ilmu Keguruan  
Jurusan : Tadris Bahasa Inggris  
Judul : **AN ANALYSIS OF MOMSKI'S CODE MIXING IN GANTENG-GANTENG SERIGALA (GGS) MOVIE**

Dengan ketentuan sebagai berikut :

1. Dosen Pembimbing membimbing mahasiswa sejak penyusunan proposal s/d penulisan skripsi dengan ketentuan sebagai berikut :
  - a. Dosen Pembimbing 1 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan memeriksa BAB I s/d IV setelah diperiksa oleh pembimbing 2;
  - b. Dosen Pembimbing 2 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan memeriksa BAB I s/d IV sebelum diperiksa oleh pembimbing 1;
2. Waktu menyelesaikan skripsi maksimal 2 (semester) semester sejak ditetapkan pembimbing skripsi dengan Keputusan Dekan Fakultas;
3. Mahasiswa wajib menggunakan pedoman penulisan karya ilmiah edisi revisi yang telah ditetapkan dengan Keputusan Dekan Fakultas;

Demikian surat ini disampaikan, atas kesediaan Bapak/Ibu diucapkan terima kasih.

Wassalamu'alaikum Wr. Wb.

Metro, 22 Juni 2021  
Ketua Jurusan  
Tadris Bahasa Inggris

**Andjanto, M.Pd**  
NIP.19871102 201503 1 004



**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
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Nomor : Sti.06/K.1/TL.00/B-2673/2021  
Lampiran : -  
Perihal : **IZIN RESEARCH**

Kepada Yth.,  
KEPALA PERPUSTAKAAN IAIN  
METRO  
di-  
Tempat

*Assalamu'alaikum Wr. Wb.*

Berdasarkan dengan Surat Tugas Nomor: Sti.06/K.1/TL.01/B-2674/2021, tanggal 00 0000 atas nama saudara:

Nama : **Sekar Winda Putri**  
NPM : 1701070050  
Semester : 8 (Delapan)  
Program Studi : Tadris Bahasa Inggris

Maka dengan ini kami sampaikan kepada saudara bahwa Mahasiswa tersebut di atas akan mengadakan research/survey di PERPUSTAKAAN IAIN METRO, dalam rangka menyelesaikan Tugas Akhir/Skripsi mahasiswa yang bersangkutan dengan judul "AN ANALYSIS OF MOMSKI'S CODE MIXING IN GANTENG-GANTENG SERIGALA (GGS) MOVIE".

Kami mengharapkan bantuan Bapak/Ibu untuk terselenggaranya tugas tersebut, atas fasilitas dan bantuannya kami ucapkan terima kasih.

Demikian surat izin ini kami sampaikan, atas bantuan dan kerjasamanya kami ucapkan terima kasih.

*Wassalamu'alaikum Wr. Wb.*

Metro, 00 0000  
Wakil Ketua I,

  
Dr. Yudiyanto S.Si., M.Si.  
NIP 19760222 200003 1 003



**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

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**SURAT TUGAS**

Nomor: Sti.06/K.1/TL.01/B-2674/2021

Wakil Ketua I Sekolah Tinggi Agama Islam Negeri (STAIN) Jurai Siwo Metro, menugaskan kepada saudara:

Nama : Sekar Winda Putri  
NPM : 1701070050  
Semester : 8 (Delapan)  
Program Studi : Tadris Bahasa Inggris


- Untuk :
1. Melaksanakan observasi/survey di PERPUSTAKAAN IAIN METRO, guna mengumpulkan data (bahan-bahan) dalam rangka menyelesaikan penulisan Tugas Akhir/Skripsi mahasiswa yang bersangkutan dengan judul "AN ANALYSIS OF MOMSKI'S CODE MIXING IN GANTENG-GANTENG SERIGALA (GGS) MOVIE".
  2. Waktu yang diberikan mulai tanggal dikeluarkan Surat Tugas ini sampai dengan selesai.

Kepada Pejabat yang berwenang di daerah/instansi tersebut di atas dan masyarakat setempat mohon bantuannya untuk kelancaran mahasiswa tersebut.

Demikian surat tugas ini dikeluarkan untuk dilaksanakan dengan penuh rasa tanggung jawab.

Dikeluarkan di : Metro  
Pada Tanggal : 00 0000

Wakil Ketua I,

Mengetahui,  
Pejabat Setempat  
  
Dr. Acad, S.Ag., S.Hum., MH  
NIP. 197505052001121002

  
Dr. Yudiyanto S.Si., M.Si.  
NIP 19760222 200003 1 003





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INSTITUT AGAMA ISLAM NEGERI METRO  
UNIT PERPUSTAKAAN**

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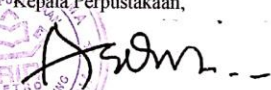
**SURAT KETERANGAN IZIN RISET  
Nomor : P.57/In.28/U.1/OT. 1/08/2021**

Berdasarkan Surat Wakil Ketua I Nomor : Sti.06/K.1/TL.00/B-2673/2021 tentang Permohonan izin riset penelitian di Perpustakaan IAIN Metro, dengan ini memberikan izin kepada :

Nama : SEKAR WINDA PUTRI  
NPM : 1701070050  
Semester : 8 (Delapan)  
Jurusan : Tadris Bahasa Inggris

Untuk mengadakan riset penelitian yang berjudul : "AN ANALYSIS OF MOMSKI'S CODE MIXING IN GANTENG-GANTENG SERIGALA (GGS) MOVIE" di Perpustakaan IAIN Metro.

Demikian surat izin riset penelitian ini kami buat untuk dapat dipergunakan sebagaimana mestinya.

Metro, 02 Agustus 2021  
Kepala Perpustakaan,  
  
Dr. As'ad, S.Ag., S.Hum., MH.  
NIP. 197505052001121002







**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
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**SURAT KETERANGAN BEBAS PUSTAKA  
Nomor : P-571/ln.28/S/U.1/OT.01/06/2021**

Yang bertandatangan di bawah ini, Kepala Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung menerangkan bahwa :

Nama : Sekar Winda Putri  
NPM : 1701070050  
Fakultas / Jurusan : Tarbiyah dan Ilmu Keguruan/ Tadris Bahasa Inggris

Adalah anggota Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung Tahun Akademik 2020 / 2021 dengan nomor anggota 1701070050

Menurut data yang ada pada kami, nama tersebut di atas dinyatakan bebas dari pinjaman buku Perpustakaan dan telah memberi sumbangan kepada Perpustakaan dalam rangka penambahan koleksi buku-buku Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung.

Demikian Surat Keterangan ini dibuat, agar dapat dipergunakan seperlunya.

Metro, 23 Juni 2021  
Kepala Perpustakaan



Dr. As'ad, S. Ag., S. Hum., M.H.  
NIP. 19750505 200112 1 002



**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

Jl. Ki. Hajar Dewantara 15A Iringmulyo Metro Timur Kota Metro Lampung 34111  
Telp. (0725) 41507 Fax. (0725) 47296 Website: [www.metrouniv.ac.id](http://www.metrouniv.ac.id), e-mail: [iaim@metrouniv.ac.id](mailto:iaim@metrouniv.ac.id)

**SURAT KETERANGAN BEBAS PUSTAKA**

Yang bertanda tangan di bawah ini. Ketua Jurusan Tadris Bahasa Inggris Fakultas Tarbiyah dan Ilmu Keguruan (FTIK) Institut Agama Islam Negeri (IAIN) Metro menerangkan bahwa:

Nama : Sekar Winda Putri  
NPM : 1701070050  
Jurusan : Tadris Bahasa Inggris

Telah menyelesaikan administrasi peminjaman buku pada jurusan/Prodi Tadris Bahasa Inggris.

Demikian surat keterangan ini di buat untuk digunakan sebagaimana mestinya.

Metro, 12 Oktober 2021  
Ketua Jurusan TBI

**Andianto, M.Pd**  
NIP. 1987 1102 201503 1 004



KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
FAKULTAS TARBIYAH DAN ILMU KEGURUAN

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Telepon (0725) 41507; Faksimili (0725) 47296; Website: www.tarbiyah.metrouniv.ac.id; e-mail: tarbiyah.iain@metrouniv.ac.id

KARTU KONSULTASI BIMBINGAN PROPOSAL MAHASISWA  
FAKULTAS TARBIYAH DAN ILMU KEGURUAN  
IAIN METRO

Nama : Sekar Winda Putri  
NPM : 1701070050

Jurusan : TBI  
Semester : VIII

No	Hari/ Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	Senin, 15 Februari 2021	✓		Bimbingan proposal Bab 1, 2, 3	
2.	Kamis, 25 Februari 2021	✓			

Mengetahui  
Ketua Jurusan TBI

Ahmad Subhan Roza, M.Pd  
NIP. 19750610 200801 1 014

Dosen Pembimbing I

Dr. Mahrus As'ad, M.Ag  
NIP. 19611221 199603 1 1001



**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

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Telepon (0725) 41507; Faksimili (0725) 47296; Website: [www.tarbiyah.metrouniv.ac.id](http://www.tarbiyah.metrouniv.ac.id); e-mail: [tarbiyah.iaim@metrouniv.ac.id](mailto:tarbiyah.iaim@metrouniv.ac.id)

**KARTU KONSULTASI BIMBINGAN PROPOSAL MAHASISWA  
FAKULTAS TARBIYAH DAN ILMU KEGURUAN  
IAIN METRO**

Nama : Sekar Winda Putri  
NPM : 1701070050

Jurusan : TBI  
Semester : VII

No	Hari/ Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	Ahad, 07 Feb 2021		✓	<p>Dokumen yang diberikan secara lay out tidak rapih, banyak halaman kurang, tidak ada cover, dll.</p> <p>Keahlian menulis dalam bahasa Inggris di semua bab perlu ditingkatkan lagi.</p> <p>Bedakan antara problem formulation dan pengajuan pertanyaan riset.</p> <p>Dua pertanyaan riset tertulis di bagian problem formulation sulit dipahami. Apa maksudnya sebagai berikut:</p> <ol style="list-style-type: none"><li>1. What types of code-mixing did the Mamski of the GGS serial drama use in his/her/their communications?</li><li>2. Why did she/he/they use those types of code-mixing, and in what contexts did a certain code-mixing type appear?</li></ol> <p>Kalau iya, tolong revisi.</p> <p>Tolong perbaiki dokumen anda sebaik mungkin, dan lanjutkan bimbingan ke Pembimbing 1.</p>	

Mengetahui  
Ketua Jurusan TBI

**Ahmad Subhan Roza, M.Pd**  
NIP. 19750610 200801 1 014

Dosen Pembimbing II

**Eryan Nurtawab, M.A, Ph. D**  
NIP. 19801104 200901 1 008



**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
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Telepon (0725) 41507; Faksimili (0725) 47296; Website: www.tarbiyah.metrouniv.ac.id; e-mail: tarbiyah.iaim@metrouniv.ac.id

**KARTU KONSULTASI BIMBINGAN PROPOSAL MAHASISWA  
FAKULTAS TARBIYAH DAN ILMU KEGURUAN  
IAIN METRO**

Nama : Sekar Winda Putri  
NPM : 1701070050

Jurusan : TBI  
Semester : VII

No	Hari/ Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	Rabu, 06 Januari 2021		✓	Proposal BAB I Given that students do not make a proposal, instead they directly submit three chapters. Please include Chapter 2 and Chapter. Please formulate better research questions. The questions of how and why are good. Please present a sub-section that contains an explanation about code-mixing in the related field and its connection in the context you are in (the Indonesian movie).  2 weeks for the above comments.	

Mengetahui  
Ketua Jurusan TBI

**Ahmad Subhan Roza, M.Pd**  
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Dosen Pembimbing II

**Eryan Nurtawab, M.A. Ph. D**  
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KARTU KONSULTASI BIMBINGAN SKRIPSI  
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IAIN METRO

Nama : Sekar Winda Putri  
NPM : 1701070050

Jurusan : TBI  
Semester : VIII

No	Hari/ Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	Thursday, 1 July 2021	✓		- Add the table of content - Revise chapter II Delete point "A. Socio-linguistic"	<i>Swifts up</i>
2.	Monday, 5 July 2021	✓		- Revise chapter IV Add the implication of code mixing in teaching English.	<i>Swifts up</i>
3.	Wednesday, 21 July 2021	✓		- Revise chapter IV Add reference sources in the point "The Implication of code mixing in Teaching English."	<i>Swifts up.</i>
4.	Monday, 2 August 2021	✓		- Revise chapter II in the point "phenomenon of code mixing" - Delete point "The Implication of code mixing in English Learning" in chapter II	<i>Swifts up.</i>

Mengetahui  
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*[Signature]*  
**Andianto, M.Pd**  
NIP.198711022015031004

*[Signature]*  
Dosen Pembimbing I

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Jurusan : TBI  
Semester : IX

No	Hari/ Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
5.	Wednesday, 4 August 2021	✓		- Revise chapter IV, point of "Discussion"	
6.	Monday, 16 August 2021	✓		- Revise chapter I "Background of Study" - Revise chapter II - Revise chapter IV	
7.	Wednesday, 1 September 2021	✓		- Revise chapter II "Phenomenon of code Mixing for the Teaching of Foreign Language."	
8.	Tuesday, 7 September 2021	✓		- Revise Chapter IV "Discussion" - Delete some phrases. - Revise Bibliography.	
9.	Tuesday, 21 September, 2021	✓		- Revise chapter IV "Discussion" - Move table & chart.	

Mengetahui  
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Jurusan : TBI  
Semester : IX

No	Hari/ Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
10.	Thursday, 7 October 2021	✓		ACC munafasyah	

Mengetahui  
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Nama : Sekar Winda Putri  
NPM : 1701070050

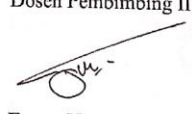
Jurusan : TBI  
Semester : VIII

No	Hari/ Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	Sabtu, 3 Juli 2021		✓	Bimbingan Skripsi  ACC: lanjutkan ke pembimbing I	

Mengetahui  
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# AN ANALYSIS OF MOMSKI`S CODE MIXING IN GANTENG- GANTENG SERIGALA (GGS) MOVIE

*by* Sekar Winda Putri 1701070050

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**Submission date:** 11-Oct-2021 04:47PM (UTC+0700)

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**File name:** SEKAR\_WINDA\_PUTRI-1701070050.docx (116.92K)

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## **CURRICULUM VITAE**



The name of the writer is Sekar Winda Putri. She was born in Punggur, on January 17<sup>th</sup>, 2000. She is the first child of happy couple Mr. Winarto and Mrs. Yulinda Astrianti R. She has graduated from Elementary school (SD N 3 Yukum Jaya) on 2011. Soon after that, she continued in Junior High School (SMP N 1 Terbanggi Besar) and graduated on 2014. She continued her study in Senior High School (MA Ma'arif 1 Punggur) and graduated on 2017. It was long journey for her to find out her dream. After graduating from senior high school, she decided to take a major in S-1 English Education Department of State Institute for Islamic Studies Metro (IAIN Metro). Hopefully, she can do anything best to increase and to apply her knowledge wisely.